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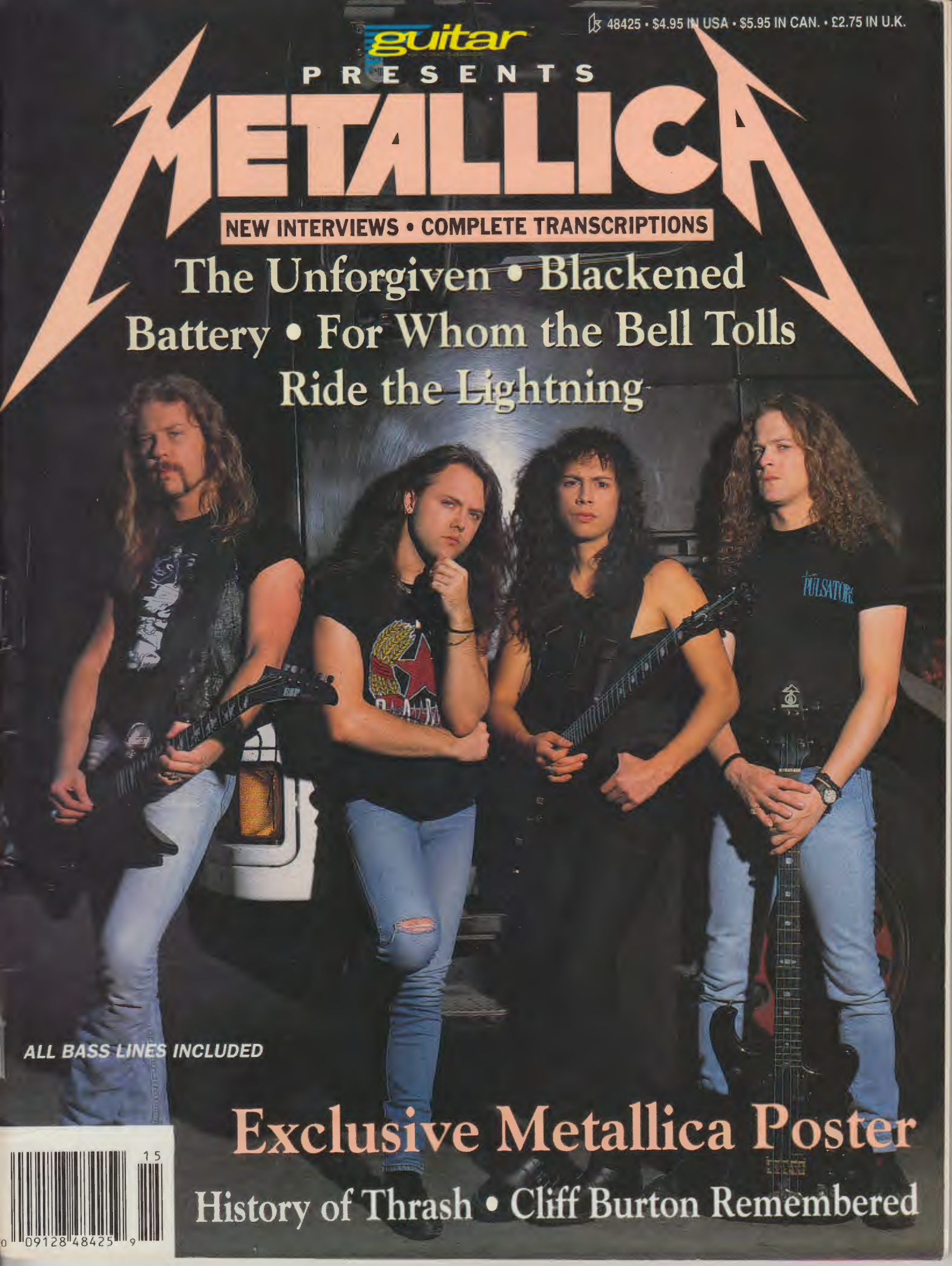

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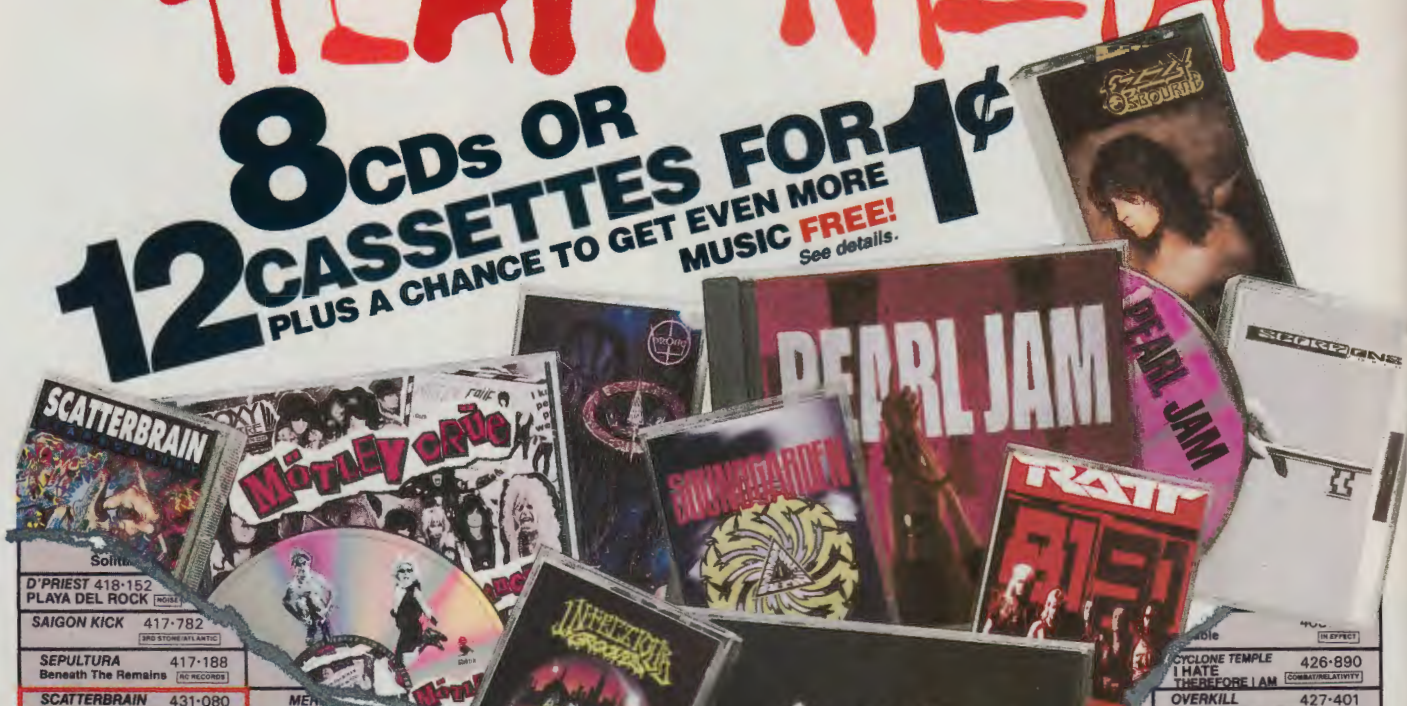

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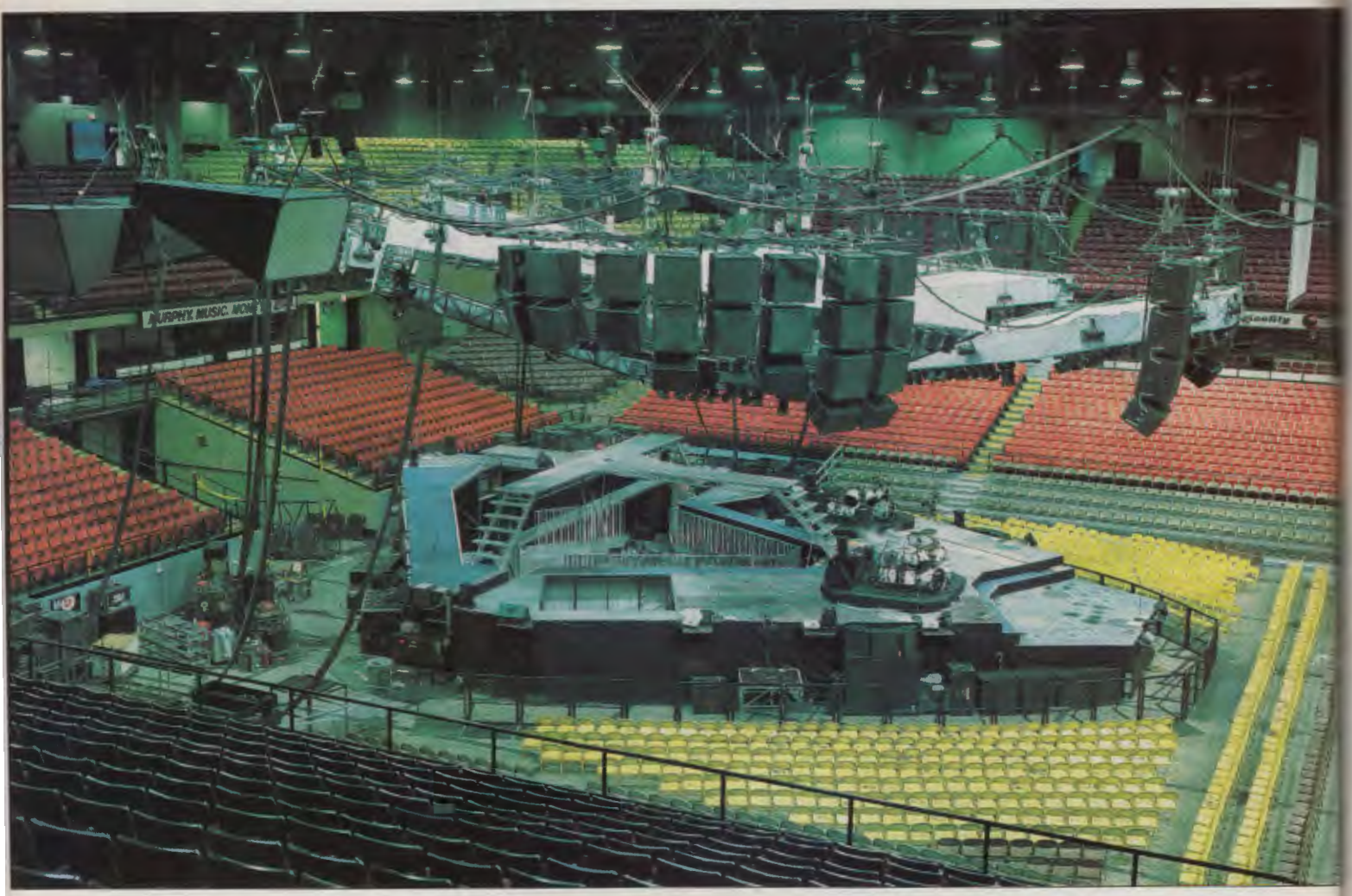

The Snake Pit at rest

By Joan Tarshis

Since befriending a then-unknown metal band that was rocking the Wapentake Pub in Sheffield, England named Def Leppard, several years before they were signed, Andy Battye has had a career as a guitar roadie–also known as guitar tech. Since then, he has been in the employ of bands ranging from Judas Priest to Simple Minds to Eurythmics. Since 1984, he has tended the equipment for Metallica's rhythm slasher, James Hetfield.

Can anyone prepare to be a guitar tech?

There is no formal training for this; everything is self-taught. I think the best way is to start messing about with a cheap guitar and find out how it works, what the basic principles involved in a guitar set up are in terms of an amplifier and a cabinet. Then you could find some younger band that doesn't have anybody working for them and help them out. You've got to start at the bottom and work your way

up. Go along to shows and ask if they need a hand. If you find one band that you think is going somewhere, try and get in with them. To be honest, I think the worst technicians are frustrated musicians. From my experience, most of the guys that tend to stick around are not musicians.

Does your job differ with different bands?

When I first started working for James, he had basically two guitars, a couple of amps, and a couple of cabinets. But now he's got a lot of guitars and a couple of racks and he started playing an acoustic live, so it's not the easy job it used to be. With this show, we're doing things in the round and we have a 'rolling state' set. So I go in, take a couple of guitars out of their cases, and re-string them. Then probably around two o'clock, the work cases, the amplifiers, and the effects racks start being rolled onto the stage and when that's been put together, we wire everything up. Then we make sure that everything's working, first off, and then we do a line check. The band doesn't soundcheck, so we do it all for them. So we do a line check with the sound engineer at about four-thirty. The show usually starts about eight. We do the show and make sure that everything goes all right, then tear it down. It always comes down a lot faster than it goes up. I just have to make sure that everything's packed up and make sure it goes in the truck.

During the show?

I do all the switching. James doesn't have pedal boards onstage, so I do all the effects. I have a Bradshaw pedal board. I also do all the tuning during the show; I do all the switching between the different sounds he uses.

Which effects does James use?

He basically has a crunch sound, which is his main rhythm sound. Then for a lead sound we use an ADA, actually more like a parametric EQ. Then we have a different amplifier setup for a clean sound, which he uses for a bit of chorus and a bit of delay and a bit of pitch transposer. He's also playing an acoustic as well. But that's basically straight DI. This is pretty much my main priority, because during the quiet passages, I don't want him to hit the guitar and expect it to go for a power chord and he's got this nice sweet sounding, chorus-sounding mellow sound. And he also doesn't want to go for a clean passage and have this horrible crunch sound blaring. I have to be on the ball; there's quite a lot of switching. James doesn't like to be restricted to one place to press an on/off switch on a switching unit or on an effect pedal. Since we're doing this in the round and have eight or nine vocal positions on stage, it would be very difficult to have an effect peddle at every vocal position.

What about Kirk?

Kirk has about five wah-wahs. His tech does his switching for him, too. The only thing Kirk has is a remote wah-wah unit, which has five pedals going to the unit, so he can just do his own wah-wah.

What do you think the best technical innovation has been?

The Bradshaw switching unit is great. As far as the routing and keeping the rig quiet from interference, it is great. I love having wireless systems. They do go wrong at times, even if you get the most expensive unit, but in terms of having to watch someone getting wound up on a cable and stuff like that, having a wireless is definitely a big help. There's nothing worse than watching three or four guys running around getting all tangled up, though it can be amusing. Another thing, the wireless takes away the chances of getting a shock from your guitar because you've not got any direct connection electrically to your system, so in that respect, it does add a safety aspect to it as well. If someone picks up a guitar and gets a shock off it, it's me that's responsible. So that's another problem that's been eliminated.

What would you like to see invented?

An automatic strobe tuner. With strobe tuners you have a dial, and you have to tune in for each note that you want. You can get these little chromatic tuners, that I use as well as a strobe, which are great for real quick tuning. It leaves your hand free to work on the guitar. If they could invent some kind of strobe tuner which automatically went to the string you were playing, that would be nice. But the reason that wouldn't happen is because the only strobe tuners that are sold each year are sold to people that are working at an above average standard. You would have to sell a lot of them to pay off the research, but it would be nice.

What is the perfect heavy metal guitar?

I think, for metal, it's not so much the guitar as it is the pickups. I mean, you can get a Strat to sound great through a JC 120 Roland combo for a jazz sound, or you can get it sounding great through a Marshall stack. James uses ESP's. He used to use Gibsons, but the ESP's are pretty bright, and one thing you definitely need is a guitar with a lot of cut on it, which does tend to come from a light body. We tried using passive pickups, but we've gone back to using EMG active pickups, because I think you do need that certain preamp stage in the guitar before you start going into anything else. When I first started working with James he had this old Flying V. One day I was stretching the strings and I pulled the head stop of the E string right off–and that was his main guitar. He had an Explorer as his backup guitar, which until

Continued on page 14

guitar FOR THE PRACTICING MUSICIAN

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IN THE TRADITION

by Bruce Pollock

Reprinted from GUITAR, Nov. '88

When, clad in shredded denim, hair flying, and bathed in a soupy horror-movie fog, Metallica pumped out the mega-decibels of "One," on the Grammy Awards telecast this year, for a dazed and confused audience of industry fogeys and moguls, and the rest of the shaky nation huddled in their alabaster living rooms, it was not the first time, nor would it be the last, that they would have to come face to face with the discrepancies. Outsized in concept from the outset, avowed in purpose to be bloodier than Sabbath, certainly harder, heavier, more intense, the garage beast known as Metallica defies the mainstream even as it slogs through city after city devouring it. As the band that defines what passes for protest in these raging days at the end of the decade, they understand all too well what their predecessors in the Underground have battled. San Francisco natives they are, after all, direct descendants of the Flower Children.

Kirk Hammett, for instance, was an impressionable six years old in the "Summer of Love," growing up only a few blocks from Haight/Ashbury, the mythical crossroads of Love and Peace. "My brother was a full, raging hippie," he admits. "He had hair down to his ass, bare feet. I shared a room with him and there were Fillmore West posters on all four walls, flowers everywhere, and I remember I'd be sitting in my room watching TV and him and his friends would come in all bug-eyed and they'd go, 'Let's turn on the black light!' They'd turn on the black light and stare at the posters for hours. And I'd be thinking, 'What's wrong with these people?' He played guitar; he had an SG. I can remember when he wasn't around I'd play with his guitar. I should have started back then."

James Hetfield, lyricist, singer, rhythm guitarist, moody soul and conscience of Metallica, credits his brother, too, for the inspiration behind "One," the band's Grammy-nominated excursion into top 40 irony. "My brother was really into the anti-war thing," he notes. "He had a poster in his room of a kid sitting in a graveyard with a machine gun and an army suit." However, Hetfield pointedly disavows any gene pool similarities with his mother, a former opera singer. "She

Ross Halfin

KIRK HAMMETT &
JAMES HETFIELD
METALLICA

was all through with that when I was young," he says. "What she gave me was music. She kind of forced it on me. Not really forced, but there was always musical equipment around the house, and she said, 'All right, piano will be your thing.' So I took lessons. Practiced over and over. It was too monotonous. I wanted to run around."

Obviously, the music was in their bloodlines, and it was only a matter of time before Hammett and Hetfield would merge their twin heritages. In the early 80s, the time arose. Hetfield was fronting Metallica, San Francisco's pre-eminent thrash band, in a scene slowly losing all resemblance to the fancy fingerpicking pre-psychedelic mecca of Big Brother and Quicksilver, the Airplane and the Dead. Dave Mustaine was playing lead. Hammett was slogging it out in the suburbs with Exodus, the band he'd formed with drummer Tom Hunting. They added Gary Holt on guitar, and started playing clubs. Inevitably, they opened for Metallica one night at the old Waldorf. What struck Hammett was "Just the overall aggression, the freshness of it, the originality of it. The attitude.

"Virtually overnight Metallica became one of the biggest draws on the club scene. They were a huge influence on everyone in the Bay area. They played one gig at the Stone and then they came back and sold out the Waldorf. Actually, they were just supporting this other band and when Metallica got offstage, there wasn't even anyone else left to see the headlining band. There was such an incredible buzz out. The next thing you know, I get a phone call from Exodus' old manager, who went on to be Metallica's sound engineer, and subsequently helped produce *Ride the Lightning*. He had given them tapes of Exodus live, and since they had been having problems with Dave, they decided to give me a chance."

The band was hunkered down in New York City, having just signed with a label, getting ready to produce *Kill 'Em All*. Kirk Hammett left his home state for the first time, and traveled across the country to meet his destiny in the form of a grungy series of one-nighters in the outbacks of urban Jersey, the heavy metal proving ground. "I was loving every minute of it," Hammett swears, "because it was a new experience. The idea was to play all these clubs and get me to be really tight with them, and then go into the studio and record the album. Everywhere we went, we were getting really good responses to our music from the fans. Of course, a lot of other people said, 'What the hell are you guys doing?' But we were having a lot of fun and none of us were tied down by other obligations, like work or school or marriage. So what else were we going to do but this? The weird thing is, when I first joined Metallica, I realized within the first two weeks of playing in the band, that I fit better into Metallica than I ever did with Exodus. And I started Exodus. I try to mix a lot of melody into my lead playing and Metallica just fit my style better."

Hetfield's original motivations were maybe a bit more elemental. And transcendent. He wanted to avoid the blue collar route of his father, a truck driver. "I tried the jobs at the factory and all that," he says. "I was really into wanting to make this a career. I'd jam with my buddies and I'd go, 'Nah, you're not good enough.' And they'd go, 'Oh man, you've got some kind of an attitude.' I just wanted to get together with some people who really had drive. The main idea of just going out and getting some aggression out was there from day one. The energy and aggression in the music has always got to be there. It's just evolved into growing musically, but still keeping the hard edge. There's power in slow stuff and in fast stuff, and there's power using mellow stuff to make the heavier stuff heavier and experimenting with all of it. Lyricwise, too, I'm into rapping about some stuff that's heavier than your basic 'Let's go down to the gig.' So, I mean, it's aggression, open

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mindedness in songwriting, and throwing some intelligence in there—thought-provoking stuff—not preaching, but making people think, or use it in their own life somehow."

Not quite hidden between the lines and the bloodlines, the traditions of protest inherited and inspired, the heavy metal tradition, huge, ominous, Shakespearean, engulfed Metallica in its gaping maw. Even in streetclothes, they had a grander design, right from the start, which they moved toward relentlessly. The changing of the guard may have occurred, in fact, when the great metal godfather, Ozzy Osbourne, took them out as his opening act in 1986. "When we toured with Ozzy," recalls Hetfield, "we got to do a lot of soundchecks. We'd be up there goofing around on Sabbath songs and he'd come out and watch. During the tour he was always saying, 'Man, you guys remind me of the early 70's.' That was a huge thing. Those few words really hit me, coming from the master."

No surprise then to find out that Tony Iommi was one of Hetfield's first guitar heroes. "He was like riff-master god," Hetfield says. "He'd come up with the heaviest stuff. I also liked Rudi Schenker, back with the early Scorpions, AC/DC—just real straightahead stuff, going right along with the drums. I always like the real riffy stuff. I goofed around with the bass for a while, 'cause I liked the low end."

"Meeting Ozzy was pretty cool," Hammett agrees. His approval helped them all justify the truth of their lonely quest. "You have to have some sort of faith in what you're doing," says Hammett, "'cause sometimes things just fall apart." What Hammett doesn't quite admit to, is the distinct impression that he is on the way to becoming a kind of Randy Rhoads incarnate, following in the footsteps of Ozzy's original lead guitarist, not only in his love of classical music, but also in his devotion to pure playing above all else, and in his single-minded pursuit of a music teacher like Joe Satriani, to help him hone his craft.

"It's weird," says Kirk, "because Joe was always Joe, and I was always Kirk, and all of a sudden we're both at this position now where everyone asks both of us, how is it to be with the other? To me, it's like being with anyone else, because we're friends. I've known Joe for six years. He's a great guitar player and he taught me how to approach guitar. He also taught me how to practice correctly. He was such a huge influence at one point, that we'd be off the road and I'd be hanging out with him, and after a while I would start to sound like him. And then we'd go out on the road and I would have to stop playing his stuff."

Ken Settle

"I definitely feel more comfortable with the guitar in my hand."

Hammett's love of classical music is no mere fling, either. It's an integral part of the life he has offstage. His wife, a dancer, is deeply into it. "I listen to a lot of classical music," he says, "and my wife plays cello. So when I'm at home, especially when I get in off the road, all we listen to is classical music. I'm into classical guitar heavily, but on acoustic guitar not on electric guitar. One of my favorite guitar players these days is Christopher Parkening, who's an amazing guitarist. I was actually thinking of buying maybe a violin or viola. I just play things that interest me. The same thing goes with my guitar solos. I don't sit down and say, this has to be a fast, ripping solo, 'cause everyone else is doing it now. That's not my attitude. I won't do a guitar solo with the right-hand technique all throughout it just because it's the 'in' thing, or I feel I have to compete with Van Halen or Jeff Watson. I'll do it because I find it fits the context of things and it's interesting. And it's the same thing with classical guitar. At this point, it's the most interesting thing I've been hearing. Two years from now, I might be playing bluegrass. I'm going to go out and buy a mandolin pretty soon, so you never know. James is getting one, too. I just bought a Dobro. I like fingerpicking guitar and slide. It's helped my overall playing. When you play those styles you feel different, like when you play classical guitar you're listening to these very intricate and at the same time very cool,

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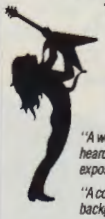

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In his Metallica mode, however, it's still a heavy metal transformation devoutly to be wished. "When I hold a guitar in front of an amp that's cranked really loud and I can feel the power, I feel like a different person, in that I know that I have this power in my hands and that I can guide it. I'm having a problem right now in that we're playing really loud and I can't wear ear plugs, because then I can't feel the power."

Some might say you'd have to be dead not to feel Metallica's power. But they're not standing on stage with Kirk Hammett. "For me, almost always, the best sound is right in front of my rig. James' best sound is probably right in front of his monitors, where he can get it perfect. We move around quite a bit. You have these thrusts that come out of the stage. There's a thrust on my side and there's a thrust on Jason's side. When I go out on Jason's side, I'm in front of the PA, so the PA acts like a monitor, so I can hear myself on that side. The guitar sound is different every place you go. You might have a place with a brick wall behind you or a steel roof or a place that's really ambient or really echoey. My guitar tech knows exactly which guitars are being used for what songs. And the sound man knows the sound of the guitars, too, so he can make necessary adjustments. 'Cause I like a particular type of lead guitar sound. I like a real warm MIDI-sound for my lead and a real low-end MIDI sound for my rhythm. The sound I have is programmed into my setup. It's a MIDI-run setup, so the sound is pretty consistent most of the time. One time, the sound man and my guitar tech made some adjustments to my sound, and it was just not there. I had to tweak knobs for an hour to get it back to where it was. Last night, for some reason there was too much low-end. I freaked out. I was going to the monitor guy, 'Hey man, there's too much low-end.' He took it out and everything was fine afterwards. Within five seconds after he took it out, it was like, 'Ok, cool. Now I can start enjoying myself.'"

The passion Hammett puts into his playing is matched by Hetfield's epic approach to songcraft, which some might even call operatic. This gets a laugh from the son of the former opera singer. "Maybe it's the mood," he allows. "The moodswing and some of the instrumentals are kind of epic. I think a lot of that classical kind of feel came from Cliff. He studied music theory for a couple of years in a junior college or something." No, we were thinking more about the singing.

"When I first started singing I really tried to sing," divulges Hetfield. "Some of the singers that I dug could sing really high—Steven Tyler, Ted Nugent. And I tried doing that, but there wasn't any power there. So, all of a sudden, I started yelling, and I could control it a little better that way. I don't have a huge range, but I think it fits in with what we do. As far as singing along with the rhythms, I write most of the rhythm stuff, so I think, ok, this is how some Joe Singer would sing it. Then I'll just try to twist it around a little bit to make it different, so it's not what everyone expects."

Hetfield thinks of himself less as a singer than as a songwriter and guitarist. "A lot of people ask me if I like singing or playing guitar better, but I couldn't really choose," he says. "I started out playing guitar and I was always singing and doing the piano, too, when I was a kid. When we couldn't find a singer, it was like, Ok, I'll sing, too. Or, I'll just sing, then we'll find a rhythm guitar player. We couldn't find a rhythm player,

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so I said to give me the guitar. I'll do both. Then we thought one day we'd find ourselves a front man, but it never happened. I definitely feel more comfortable with the guitar in my hand. 'Cause when I broke my arm and I couldn't play guitar on that Ozzy tour, toward the end, I wasn't really comfortable just with the mike. It was fun for a while. I could run around a little more and go shake hands or whatever, but I just found myself saying, 'Here comes the lead part. Now what do I do?'"

In the studio, Hetfield actually takes a couple of the leads himself. "On some of the mellower bits that I write, like some of the acoustic stuff or some of the slower bits, I could just feel how the solo should be. I write something and then I go, 'Kirk, play something like this here,' and he'll come up with something. And it's like, 'No, that's not what I meant. Do it kind of like this,' and I end up just doing it." On the latest Lp, Hetfield claims the middle of "To Live Is to Die" and the beginning of "One." "Kirk basically comes in and rips out the leads and I do all the rhythm stuff and the harmony guitar."

His guitar of choice is a Gibson Explorer. "I had ESP make me an exact replica of it with some better wood," Hetfield notes, "'cause I can't find any good old Explorers and that's what I want. And if I found an old one I probably wouldn't want to bring it out on the road with me, 'cause my guitar takes some abuse. But ESP made me a guitar from the Gibson stats, and it sound really good and they're making me another one." He uses a Boogie Simulclass amp and a Boogie power amp. As a songwriter, Hetfield is aware of the monster he has created. "It's getting harder and harder to come up with subjects that are not cliched," he observes. "Everyone is starting to write about social awareness now. So we've always got to stay one step ahead, just to be different. We basically start with a subject and a song title and maybe some key lines. And we'll start on the other half musically with a riff, and maybe a few things that could go along. It depends on what kind of mood I'm in or where we are. Sometimes I'm real angry and bitter and sometimes I'm the complete opposite, real happy-go-lucky. Little things can snap and cause a huge revelation, or break out into a huge idea. We're not the kind of band where all of a sudden the four of us are rehearsing and we'll kick into something and, oh, he'll add that and I'll add that. It doesn't work that way. I'll do that maybe by myself with my four-track, but not jamming. The basis is a song title, an idea, which I basically come up with most of the time, and the other half is the main riff, which me and Kirk pretty much split up. Jason will throw a riff in here and there and Lars has a lot to do with molding the song."

"We write riffs on the road and jam on the riffs when we're warming up or during soundcheck," explains Kirk. "We never play songs, we always play like 30 seconds of a riff and then we stop. 'Yeah, that's pretty cool; what else do you have?' And play a minute of another riff and stop. And it all goes on the master riff tape at the end of the tour and songs are made out of it at that point. A lot of the riffs are written while we're in our hotel rooms, listening to music, or watching TV. I always know what the song is about. Sometimes I can use that as a direction on where to go, a source of inspiration. Something like 'Dyer's Eve,' on the new album, I thought about what the song was like and I thought to myself, this has to be a really, really cutting solo. I'd have to make it pretty intense, but there would still be like winding moments of thoughtful melodies. And that directly influenced how the solo turned out."

Here Kirk offers a guitar by guitar set list of the current tour. "For the first two songs I use a custom built ESP, which I call the Scully. It has skull inlays and it has two EMG pickups in it and a master tone and two volume controls and a Floyd Rose vibrato. It's a great sounding guitar; it's real full. There's a lot of presence in it—it's in your face. When you want to play rhythm on it, it's real nice. It's neck-through-body and the action is real even along the entire length, in two octaves. On the third song I use a Jackson Randy Rhoads Custom, which has the warmest fingerpicking sound for arpeggiated chords and fingerpicking parts on the neck pickup, which is an EMG. It has a humbucking style pickup, but it's actually a single coil. For the next song I use an ESP Flying V, which is an exact replica of my Gibson Flying V that I play on all the albums. The Gibson has the best lead tone, but the ESP sounds really good, too. And from there I play a grey Tom Anderson guitar. It's really nice. The neck feels like a vintage '57 Strat neck, and the guitar has quite a bit of output. And from that I go back to playing my Jackson for the next couple of songs, "Master of Puppets" and "One," 'cause it has fingerpicking parts in it, too. For "Seek and Destroy," I go to the grey Anderson again. And for "Justice" I play Scully again. From there on out I play the Scully. I use it for the rest of the encores, except for my open guitar solo, which I play on the grey Anderson, 'cause it has a killer lead sound, real fast and lots of sustain. I'm starting to play a Les Paul now. It's the first time I ever owned a Les Paul. I use it on "Fade to Black;" it's real nice sounding."

Surging record sales and screaming stadiums to the contrary, Hammett has no illusions that Metallica invented heavy metal. "At one point, I thought the heaviest thing in the world was old UFO, with Michael Schenker," he says. "But that was a lot of years ago. When I listen to it now I think, oh, it's really not that heavy. It's really melodic compared to a lot of stuff that's around now." How does Hammett define heavy? "It's a feel with a lot of dynamics and aggression. Dynamics are super important in heavy metal. If you don't have dynamics, the songs are going to sound one dimensional, flat." Does that mean he can see a day when even Metallica's music will perhaps be regarded as easy listening? "Technology widens the spectrum," he says. "Who knows what things will sound like 20 years from now?"

If anyone now treading the arena boards is still afloat at that late date, who'd be foolish enough to take bets against it being Metallica? It was George Lynch, after all, surveying the remains of Dokken, who called Metallica indestructible. James Hetfield, for one, wouldn't disagree. "Well, we're quite a tight unit, that's for sure. We've got our goals and we've stuck to our principles pretty much the whole way."

Kirk Hammett drew a flow chart. "I think the Ozzy tour did a lot of good for us," he says. "A good percentage of the audience came to see us as a supporting act. That's right when *Master of Puppets* came out and I think it peaked on the charts at 28 or something like that. I thought, wow, this is really cool for a band to get this far with this type of music. So that was like one leap up. The second leap was Monsters of Rock. That put us in front of a lot of people who would have never seen us on their own standards. If we were headlining, your Van Halen fans or your Scorpions fans never would have seen us. So that gave us exposure to those fans who liked what they saw at Monsters."

Van Halen is a good parallel here, one not lost on Hammett. "It's been a while since there's been an American heavy metal band to make a significant statement. In the early '80s, you had your Iron Maidens and Judas Priests and your Scorpions. I think, after Van Halen, we're the new American heavy metal band. Everyone looks at us as being the forerunners of this style of music."

This mantle may rest somewhat uneasily on Hetfield's shoulders. But he's not about to get rid of it. "There's more responsibility," he says, "not in that we have to defend ourselves and what we're doing, but now when we perform, we're up there for two hours and we've got to be into it all the time. We used to drink a lot. I love beer. I drink beer all

the time. But I've cut down a bit. As far as going on stage, I want to be 100% aware and healthy. That, I think, is a responsibility I want to live up to. It's not like I have to, but I want to."

"Every level we've been at I've always felt was very important," adds Hammett. "Just because we're at a club or a stadium or an arena doesn't give me the right to think that I don't have to warm up or something. I've never thought that way. I always thought, at this particular level, right now, I should play as best as I can. The same demands are still made of you. You have to go out and play a good show. The band has to be tight. Everyone has an obligation to the people who come to see us. It doesn't get any easier. It isn't that much harder, either, only in that we have a two-hour show and you have to have a good amount of sleep. But it's still basically going out there and playing. In front of 10 people or 10,000 people it's still going to be the same show. You still have to fulfill those obligations."

"As far as surviving, yeah, there are definitely some tests that we've gone through," Hetfield acknowledges. "We've played the interesting clubs and had our equipment ripped off. Testwise, maybe the second album is make or break and the third one you've set a standard for yourself. We never thought about any of it as it was coming up. We lived pretty much day to day and we had a fairly good grasp of reality, so every time something happened, we could pretty much deal with it."

By far the biggest test occurred in '86, after the tragic bus accident in Europe, when Cliff Burton was killed. "It was real shaky," Hetfield admits. "There was definitely no talk of us busting up. But the thought was that we had to just get right back into it instead of taking a hiatus to grieve over it. The best way to get rid of some of that grief or aggression was to get out and just slam back into it."

But even now, safely recovered, and en route to a stardom undreamed of back when Metallica was still stumbling through the swamps of Jersey, Hetfield feels keenly the loss of his bass man and friend. "After the accident, when we were in the hospital and we were getting back to the hotel, I remember Bobby, our tour manager, saying to someone else, 'You take the crew with you and I'll take the band with me,' and it was like, 'Wow, the band.' It was like we weren't the band anymore; we were just three guys now. We weren't the unit that we were, and that was a bit of a shock."

Hetfield had a parting message for Cliff Burton and all of his family of fans. "He definitely deserves all that we've got," he said.

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ANDY BATTYE/GUITAR TECH

Continued from page 7

that time he'd never played, so maybe it was a blessing in disguise. Maybe if I hadn't done that, he would still be playing Flying V's. We travel with five ESP Explorers, one Gibson Explorer, which is his dressing room warm-up guitar, and two Gibson acoustics, which I think are Chet Atkins. They're almost like solidbody acoustics, and they are nylon strung.

Since they don't soundcheck, how does the band warm up?

We have a practice room set up, with a kit in it, and some mini Marshalls and a bass amp, so each guy can warm up.

What amps have you used?

James uses Mesa/Boogies; they're a terror when they go wrong, because there's a lot of preamp stages in there. We've got a couple that sound real good. There's one that's in his studio which he won't even take on the road. You could duplicate it, but you never get two that sound exactly the same, because of certain imperfections. It's like the old guitars; the pickups that have extra windings on them are the pickups that sound good. Often these things are mistakes. So maybe that applies to amps as well. The tubes also make a big difference. You can change a set of tubes in an amp and it'll totally alter the sound of it. If you've got one that sounds real good and you could call the factory and tell them to make one exactly the same, you can always guarantee it won't sound the same. For a real clean kind of sound, I love the Roland combos, which are real warm-sounding amps.

Do you still hear the music during a show?

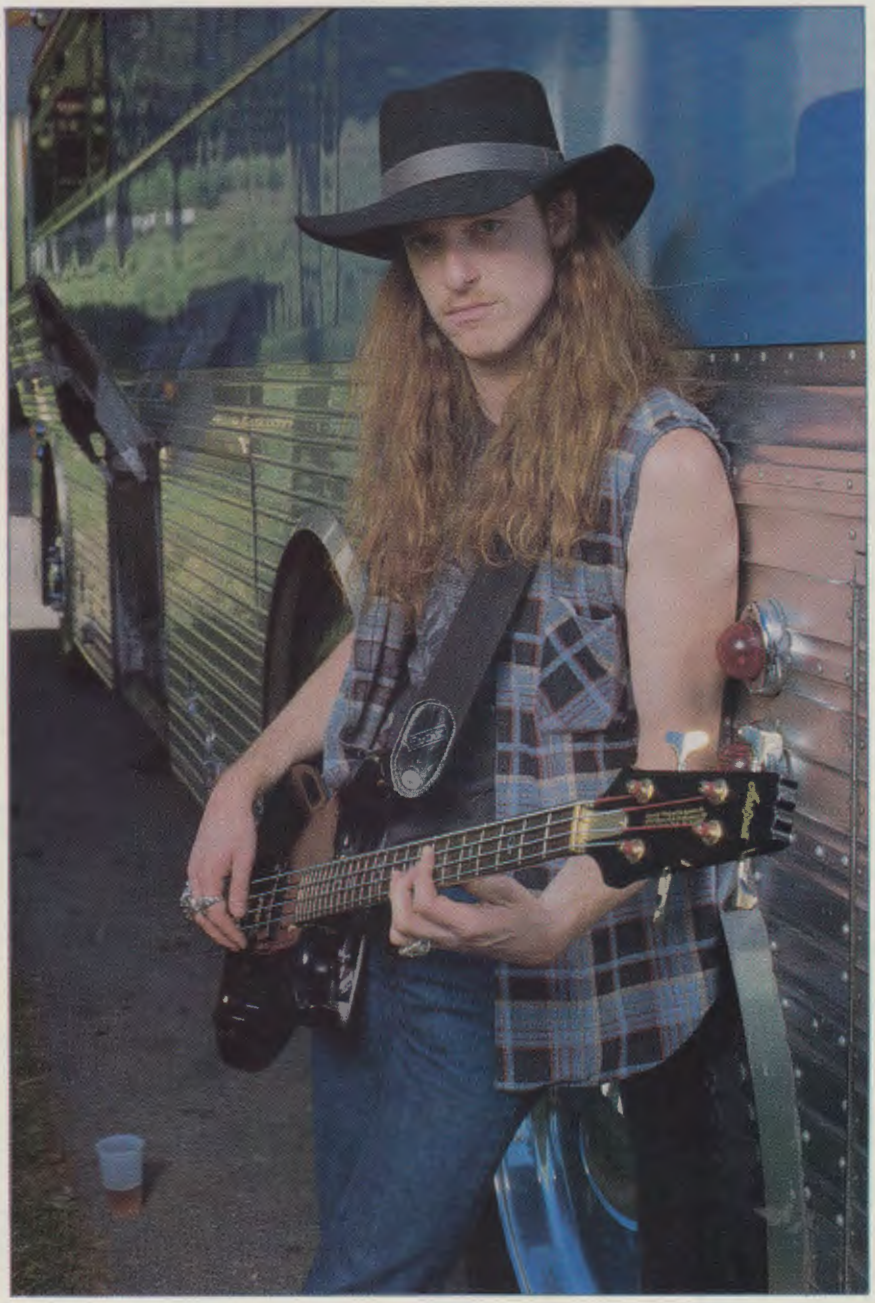
I have to be able to hear what's going on for the switching, but when you're listening to it night after night, you don't tend to hear it as objectively as if you were just sitting down and listening to it. It tends to go in one ear and straight out the other. But if a band has a bad night you can spot it. You're used to hearing certain things at certain times every night and they're either there or there's something there that doesn't sound anything like it's supposed to sound like.

What happens when the system goes down?

It can only take one thing to go wrong and you lose your whole system. That's a day in, day out pressure. If something goes wrong, it becomes a process of elimination. In your mind, you've got to go to the most obvious thing, and if it's not that, you've got to have it worked out in your head what the second most obvious thing is. Every day there's a possibility of something going wrong. What you have to do is basically reduce that fact, and make it happen as infrequently as possible.

METALLICA
CLIFF BURTON

Reprinted from GUITAR, June,'90



Ross Halfin

This month's column is dedicated to the late Cliff Burton, Metallica's former bass player, who died in a freakish bus accident in 1986, during the *Master of Puppets* tour, when the band was en route from Stockholm to Copenhagen. Cliff was a primary force in the band, musically and otherwise, initiating the band's move from Norwalk, California to San Francisco in 1983, which led to their discovery and the recording of their first album, *Kill 'Em All.*

Continued on next page

B Y A N D Y A L E D O R T

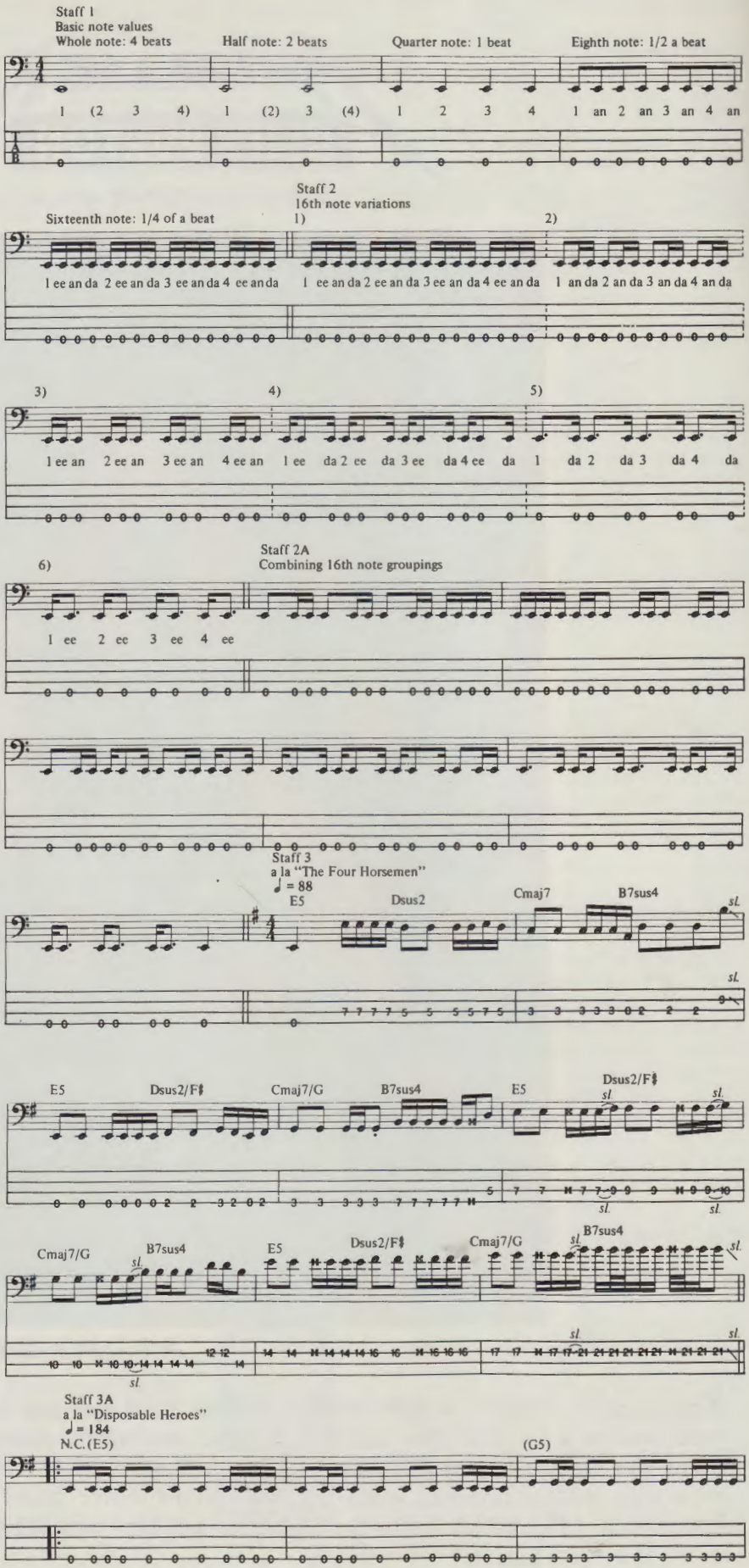
Musically, his presence was felt in his aggressive playing, either doubling the guitar lines or adding syncopated counterlines, and in his writing, most notably on the songs "Master of Puppets," "Orion" and "Damage, Inc." "The only person who was able to figure out time signature changes and write them down on paper was Cliff," says guitarist Kirk Hammett. "He had an immense knowledge of timings, musical harmonies and music theory in general."

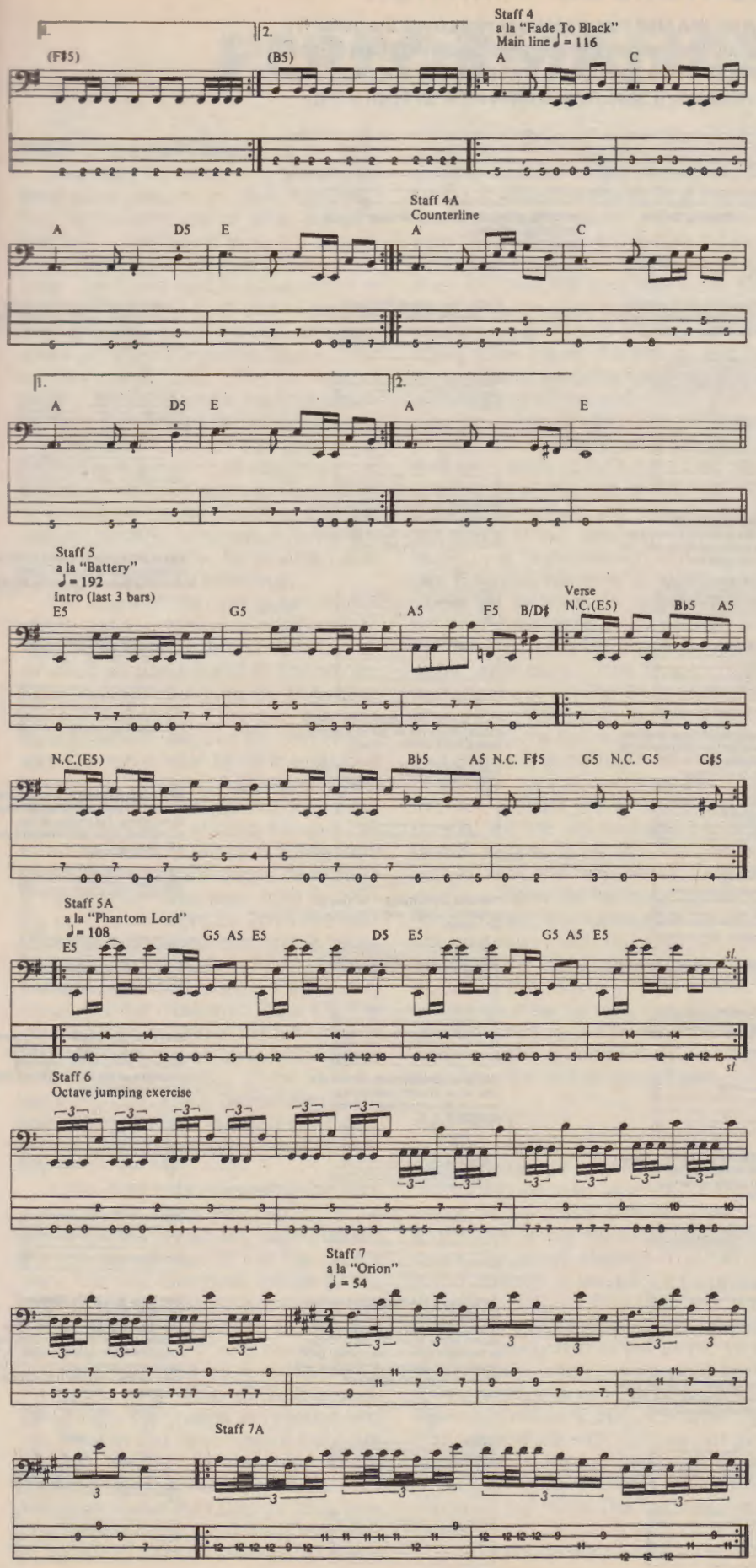
Before we get into examples from Cliff's recordings with Metallica, let's go over basic note values. Staff 1 illustrates the whole note, worth four beats (or a whole bar), the half note, worth two beats (half a bar), the quarter note, worth one beat (quarter of a bar), the eighth note, worth half a beat (eight of a bar), and the sixteenth note, worth a quarter of a beat (sixteenth of a bar). Notice beneath the eight notes the "1an-2an3an4an." The numbers (1,2,3,4) represent the downbeats and the "an's" represent the upbeats. If you tap your foot while playing straight eighth notes, your foot hits the ground on the downbeats and is lifted on the upbeats. Beneath the sixteenth notes is "1eeanda, 2eeanda. . ." The numbers again represent the downbeats, but because there are four notes within each beat, two notes are played on the downbeat, "1ee," and two are played on the upbeat, "anda." This should be practiced until you can simultaneously count and play sixteenth notes smoothly.

Sixteenth-note groupings are probably the most common figures used in heavy metal/thrash bass playing, and there are six different ways of employing sixteenths within a beat. See Staff 2, which illustrates: 1) Straight sixteenths; 2) eighth/two sixteenths; 3) two sixteenths/eighth; 4) sixteenth/eighth/sixteenth; 5) Dotted eighth/sixteenth; 6) Sixteenth/Dotted eighth. Play through each example slowly until the feel of each grouping is clear to you.

Most bass lines combine different

It is truly unfortunate that one of the major proponents of this style of music didn't get a chance to see it reach the mass acclaim it has achieved.





types of sixteenth-note patterns to create rhythmic interest. Staff 2A illustrates an example of this, using one pitch only, so you can concentrate solely on the rhythm of the line. A good example of combining eighth and sixteenth notes can be found on "The Four Horsemen," from *Kill 'Em All*, in the section preceeding the guitar solo. See Staff 3. Notice in this example the presence of 32nd notes on beats three and four of the last bar. Another good example of eighths and sixteenths used together can be found on "Disposable Heroes," from *Master of Puppets*, in the verse sections. See Staff 3A.

Occasionally Cliff would forego the standard practice of doubling a guitar line in favor of playing a counterline, as he does in the chorus sections of "Fade to Black," from *Ride the Lightning*. Staff 4 illustrates a line that would double the guitar part, and Staff 4A illustrates the counterline.

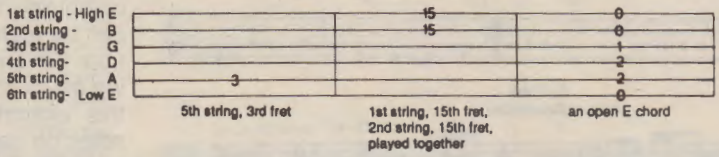
A primary element in heavy metal/thrash is riding on a pedal tone (single note) with a repeated syncopation across a number of bars. One way to make this sound more interesting is to employ a technique known as "octave jumping," which means to play the same note in two or more octaves. This technique is used to a great extent by Steve Harris of Iron Maiden, who was one of Cliff's major influences. Cliff uses this technique in the intro and verse sections to "Battery," from *Master of Puppets*. See Staff 5. On "Phantom Lord," from *Kill 'Em All*, Cliff plays a riff in the intro that covers three octaves. See Staff 5A. Getting a handle on using octave jumping in your playing requires a solid right hand, so Staff 6 illustrates an octave jumping exercise using the E Phrygian mode (E,G,A,B,C,D) that will help you with right and left hand technique.

One of Cliff's more notable contributions to the band is the aforementioned mid-section to "Orion," which he wrote. Here he uses octaves with the fifth, to outline four chords, F#m-A-Bm-E, over a slow ¾ feel. This bass line is reminiscent of the work of Glenn Cornick, Jethro Tull's original bassist, who appeared on their first three albums. See Staff 7. Cliff elaborates on this basic theme, using notes from the F# Aeolian (F#,G#,A,B,C#,D,E) and sixteenth-note triplets, and further builds on it by using triads and 32nd notes. See Staff 7A.

For a more in-depth look at Cliff's playing, check out the transcription of his bass solo piece, "Anesthesia: Pulling Teeth," featured in the June 1990 issue. It is truly unfortunate that one of the major proponents of this style of music didn't get a chance to see it reach the mass acclaim it has achieved.

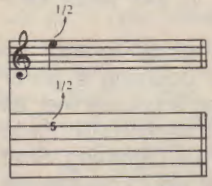
TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

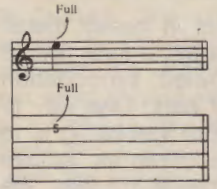


Definitions for Special Guitar Notation

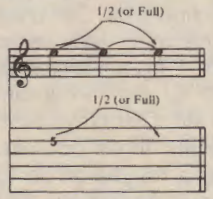
BEND: Strike the note and bend up ½ step (one fret).



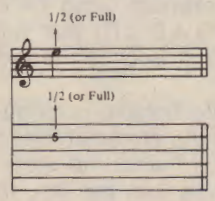
BEND: Strike the note and bend up a whole step (two frets).



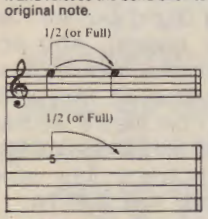
BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



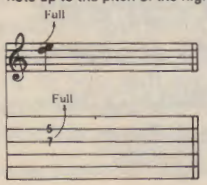
PRE-BEND: Bend the note up ½ (or whole) step, then strike it.



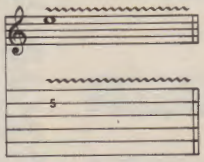
PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



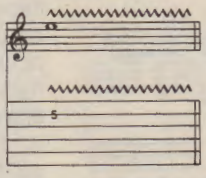
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



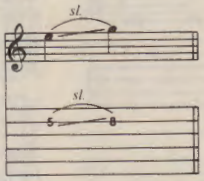
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



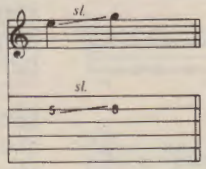
WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



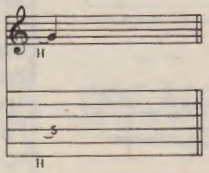
SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



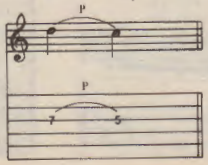
SLIDE: Same as above, except the second note is struck.



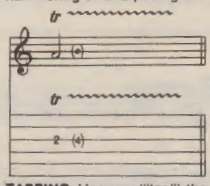
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



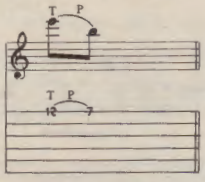
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



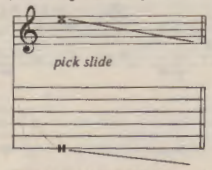
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



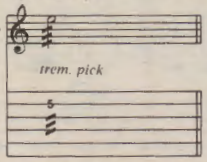
TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



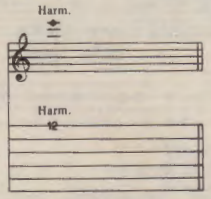
PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



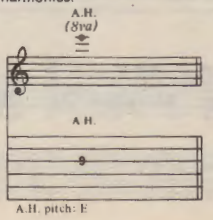
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



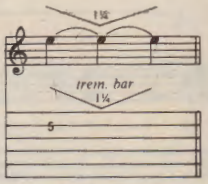
NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



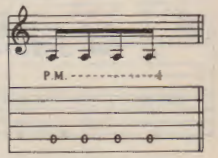
ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



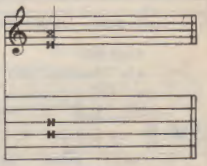
TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



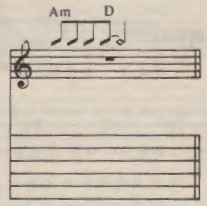
PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



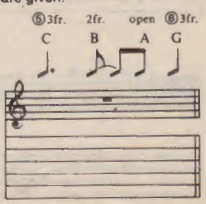
MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



PERFORMANCE NOTES

by Andy Aledort

RIDE THE LIGHTNING

This, the title track from Metallica's second Lp, released in 1984, is the perfect representation of what modern heavy metal—a.k.a. speed metal/thrash—is all about. Like their other epic tunes (which usually clock in anywhere between 5 1/2 and 10 minutes in length), this song features an abundance of different rhythmic figures, used to create one giant, cohesive piece of music. Metallica borrows from the classical form the concept of creating a series of movements to set up a progression of themes, using motivic development and contrast. This basic approach is expanded upon with the use of shifting time signatures, dynamic extremes, rhythmic and harmonic ambiguity, harmonized solo lines, and intentional incongruity.

The intro features three guitars, two of which play a simple harmonized melody, and one which pounds open low E quarter notes on beats 2 and 4. The harmonized melody is based on E Aeolian (E,F♯,G,A,B,C,D). This can also be thought of with the low E's on beats 1 and 2, which is how the riff is notated at the end of the tune. This moves into a rhythm part in which B♭5 is played against the low E, creating the dark "tritone" relationship which is a staple of thrash (this is called a tritone because B♭ is three whole tones away from E, moving up or down from E). The verse sections feature an elaboration on this figure. The following figure, Rhy. Fig. 1, creates the same harmonic event in the key of F♯ minor, with the move from F♯5 to C5. The chorus figure continues the reference to F♯ minor, with the use of root-fifth chords which follow the notes of the F♯ Blues scale (F♯,A,B,C,C♯,E). Descending chromaticism is featured in Rhy. Figs. 5 & 6, with a shift to double-time feel at Rhy. Fig. 6.

In the eight bars preceeding the solo, a new rhythm figure (Rhy. Fig. 7), in the key of E minor, is set up, played behind the first sixteen bars of Kirk Hammett's solo. The first four bars feature a fast, rhythmically haphazard tapping riff that will be difficult to recreate exactly. His lines in bars 1-12 are based on E Aeolian, followed by four bars of E Pentatonic minor (E,G,A,B,D). This is followed by a key change to F♯ minor, and his lines in the next twelve bars are based on F♯ Pentatonic minor (F♯,A,B,C♯,E), followed by the use of F♯ Phrygian (F♯,G,A,B,C♯,D,E) for four bars. The two-bar harmonized line is essentially based on a fourth relationship, using notes from A Dorian (A,B,C,D,E,F♯,G), with the brief use of the major third, C♯. This is followed by a shift to a double-time feel and the return to E minor, and over the first four bars, Kirk uses E Pentatonic minor with the inclusion of the sixth, C♯. Over the next four bars, Kirk plays a harmonized line, fourths apart, based on eighth-note triplets, with the higher guitar playing the melody and the lower guitar playing the harmony. This is a "symmetrical" harmony (both guitars play the same shape, using different notes), with the high guitar basing the lines on E major (E,F♯,G♯,A,B,C♯,D♯), substituting D♮ at the end of the line. The lower guitar hits an odd note, A♯, due to the nature of this approach. This is followed by a 16-bar section with two guitars playing a harmony of a fifth, again using the symmetrical approach, the higher guitar starting in XV position and the lower guitar in VIII position, with the higher guitar playing 7ths, 5ths and 3rds, and the lower playing 3rds, roots and 6ths of each chord in the progression (over A5, for the last note of the line, 9ths and 5ths are substituted for 3rds and 6ths). Over the next two bars, Kirk plays the root, 5th and 3rd of the F5 and B♭5 chords, and the 4th, root and 6th of D5 (shown incorrectly as G5). The harmony here is 3rds and 4ths below. Over the next four bars, the harmony remains a 4th below and the highest note descends chromatically, with the last two bars recapping the figure played six bars earlier, using the new rhythmic shape. It should be clear by now that this is an excellent example of Kirk using the "composition within a composition" approach in creating this well-developed solo.

BATTERY

This *Master of Puppets* gem is undoubtedly one of the heaviest tunes the band has ever written. The tune opens with a beautiful theme, stated on four nylon-string classical guitars, all played by James Hetfield. The harmonized melody is based on E Aeolian (E,F♯,G,A,B,C,D). This theme is then restated on crushing electrics, followed by the introduction of the bionic verse rhythm figure, which encorporates the ♭5, B♭, as well as a brief reference to E Harmonic minor (E,F♯,G,A,B,C,D♯). The first verse ends with a three-bar solo statement by Kirk, based on E Dorian (E,F♯,G,A,B,C♯,D), utilizing a wide stretch similar to the "Ride The Lightning" solo section.

The interlude introduces a half-time feel, over which Kirk adds an E Aeolian melody. This is followed by a return to double time and his solo, played over a variation on the verse rhythm figure for the first sixteen bars. Kirk's lines here are based on E Dorian, with the occasional use of the ♭5, B♭. In bars 11 and 12, he plays another symmetrical lick, moving the shape up the neck in whole tones, using notes from the G Whole Tone scale (G,A,B,C♯,D♯,F). Bars 17-24 are played over a simpler rhythm pattern, and in the last two bars, Kirk again utilizes a wide stretch, using notes from E Aeolian. On this solo, Kirk also displays his deft use of the wah wah, an effect which was, in '86, out of vogue Kirk is partly responsible for the resurgence in the popularity of this effect.

FOR WHOM THE BELL TOLLS

This song represents for the band an early confrontation with the subject of war, covered so effectively in the song, "One," from *...And Justice for All*. After the ominous tolling bells, reminiscent of the opening cut on Black Sabbath's first record, a melody is introduced, played octaves apart by guitar and bass and based on E Dorian (E,F♯,G,A,B,C♯,D). This moves into a chromatically-descending rhythm part reminiscent of the tune, "Bloodsucker," from another of the band's main influences, Deep Purple. Over Rhy. Fig. 2, Kirk plays a palm-muted melody also based on E Dorian, but reference is made to E Aeolian with the use of C5 (E Aeolian is the same as E Dorian except for the sixth degree, C). At the interlude, in bars 1-6, this melody is developed, using all the notes of E Aeolian; in bars 7-12, two guitars play harmony lines with varying intervallic relationships, all diatonic to E Dorian. This composed part is the only single-note "soloing" in the tune. The coda features an overdubbed guitar which creates war-like sounds similar to Jimi Hendrix's "Third Stone from the Sun," featuring wah wah, heavy tremolo bar abuse, pick slides, feedback, echo and stereo panning.

BLACKENED

...And Justice for All's "Blackened" stands as a high point in Metallica's career. It is a monstrous composition—one of their most ambitious and dense pieces—and is performed with all the guts and precision of the best thrash/speed metal. The introduction, played by four backwards guitars, is a

Continued on page 111

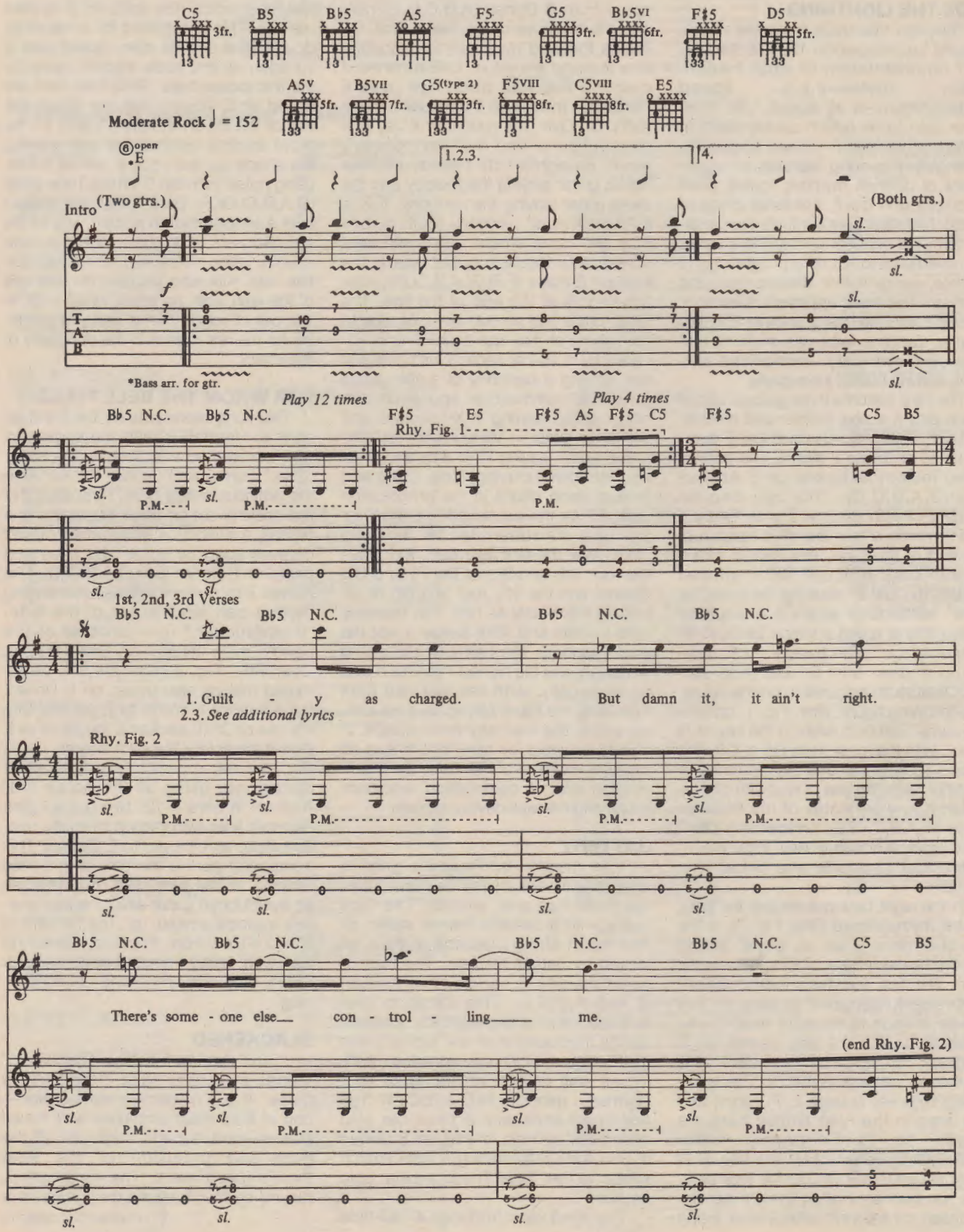
RIDE THE LIGHTNING

As Recorded by Metallica

(From the album RIDE THE LIGHTNING/Elektra Records)

Tablature Explanation page 18

Words and Music by
James Hetfield, Lars Ulrich,
Cliff Burton and Dave Mustaine



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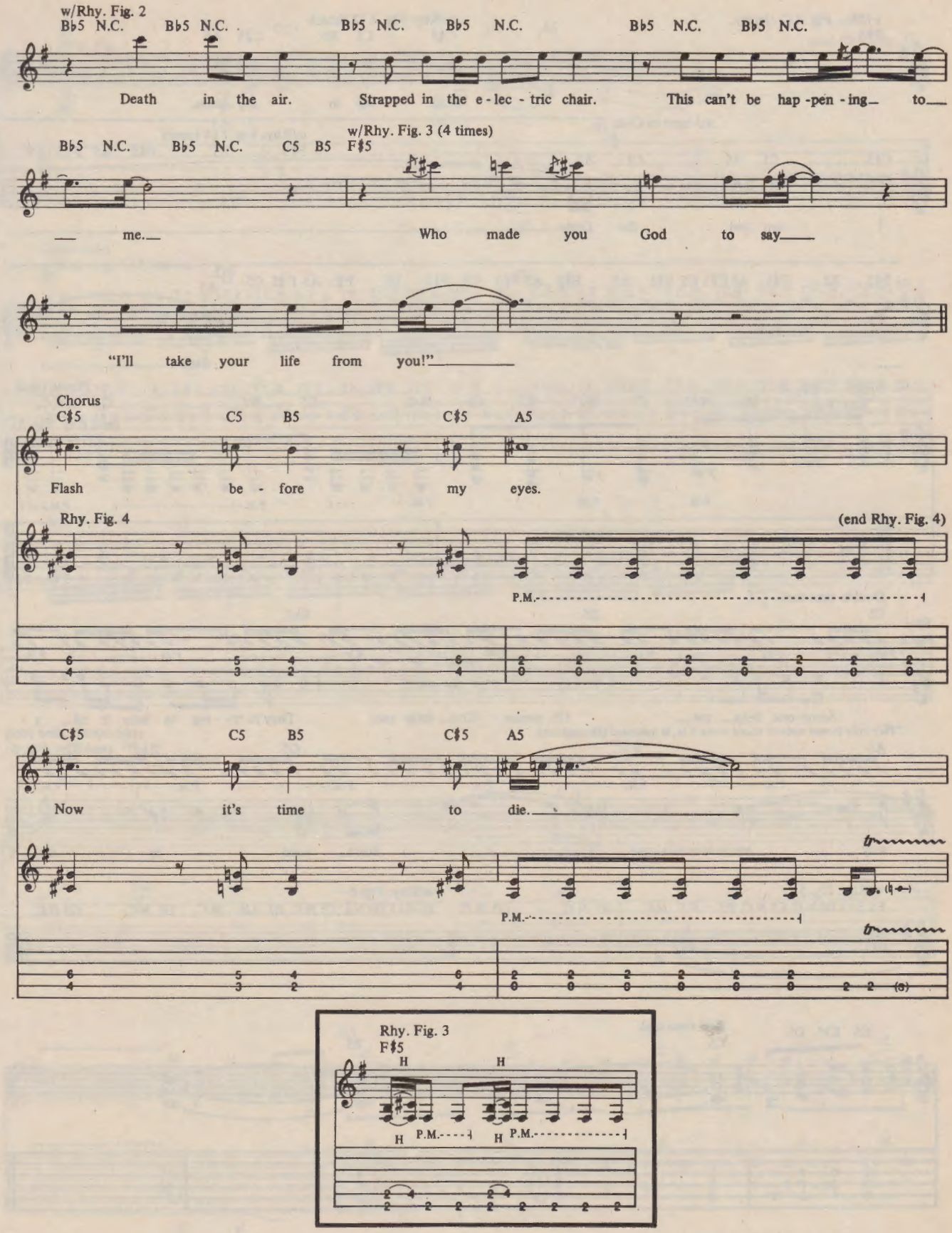
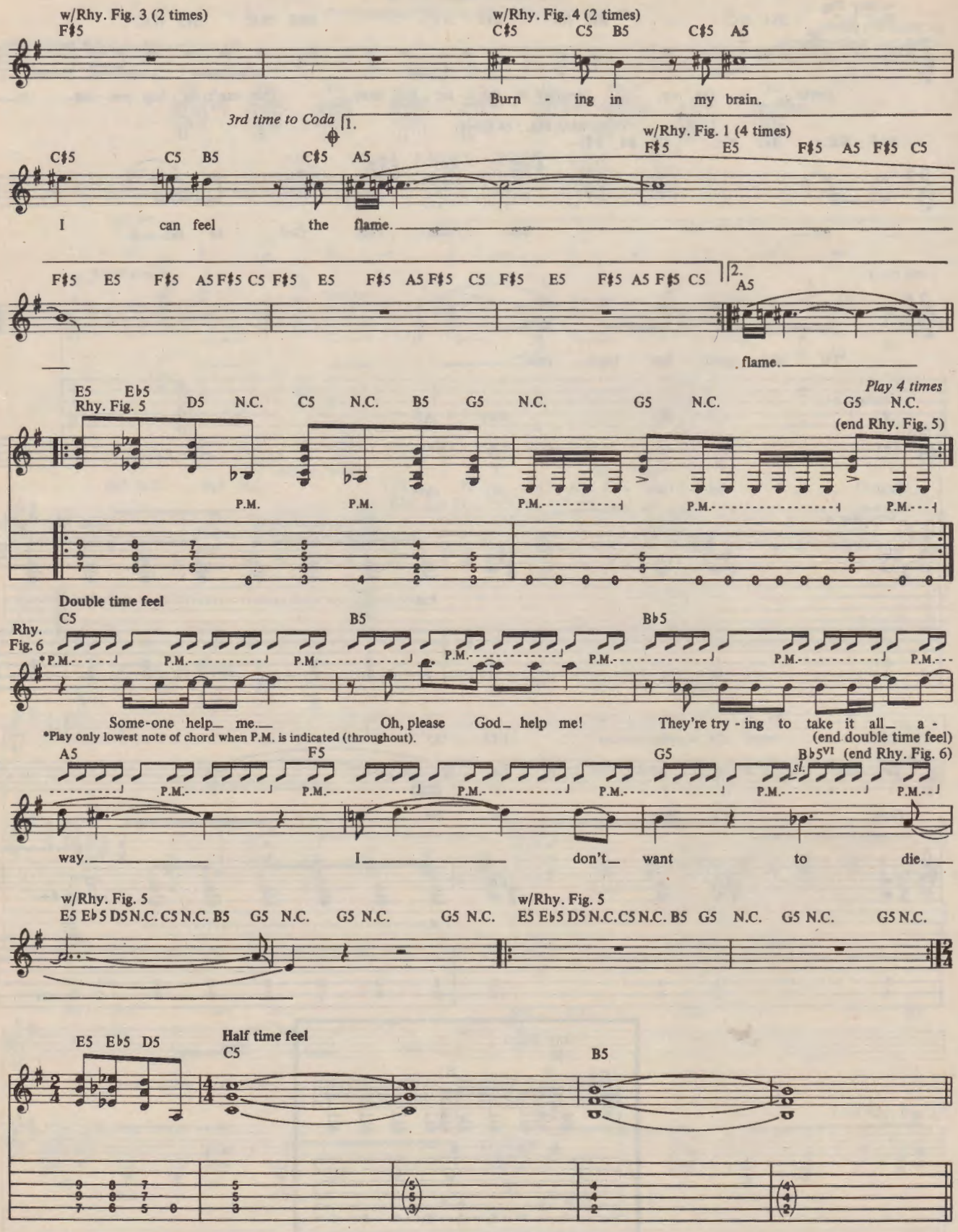
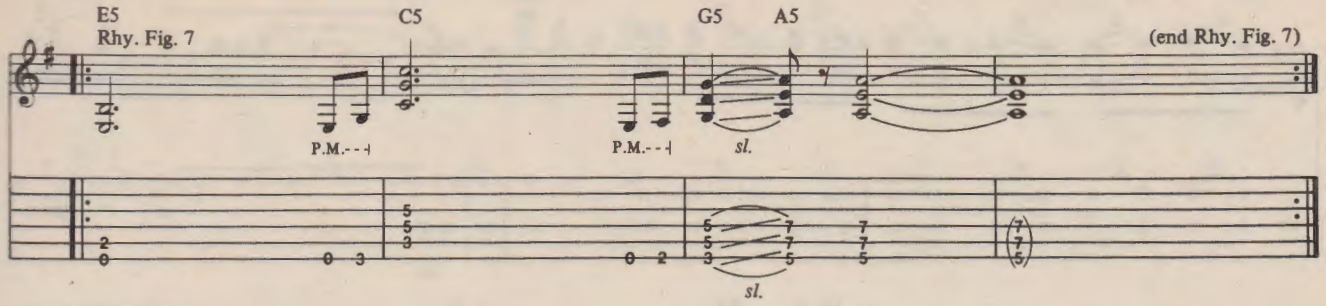
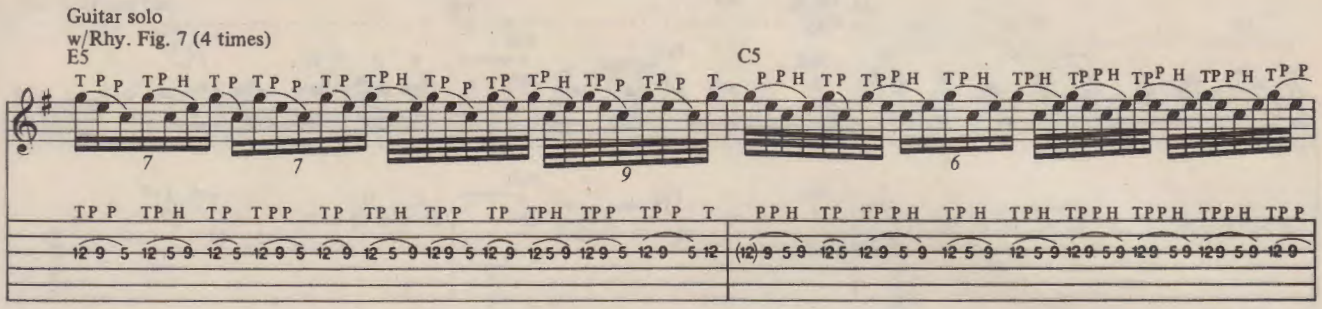
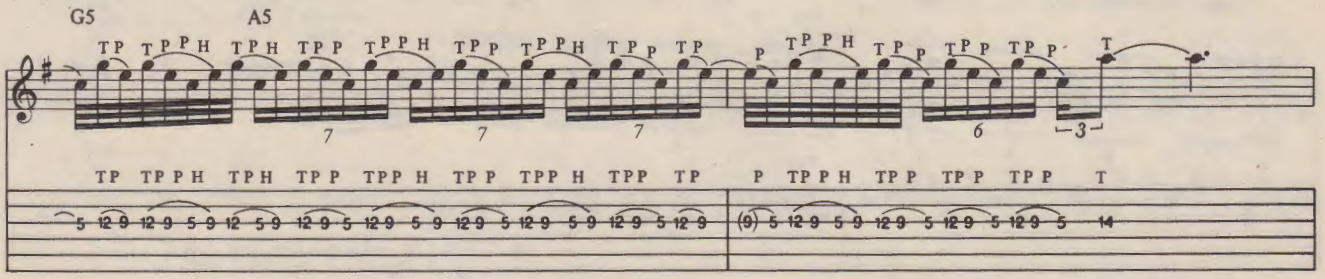
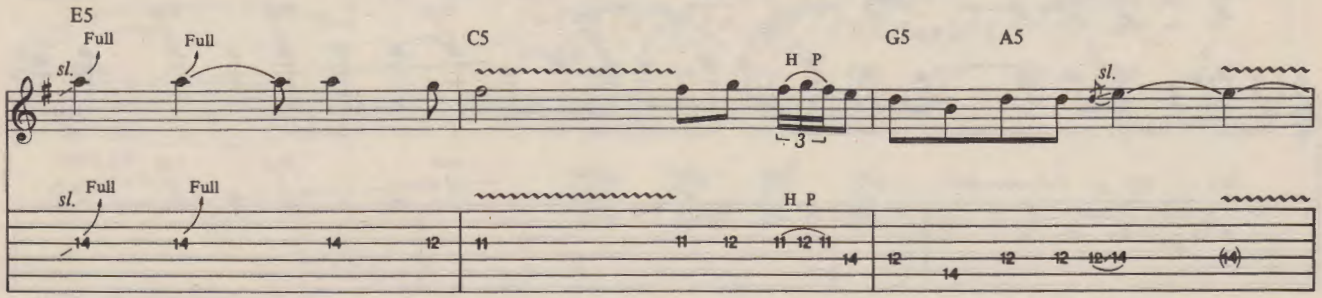

w/Rhy. Fig. 2
B♭5 N.C. B♭5 N.C. B♭5 N.C. B♭5 N.C. B♭5 N.C. B♭5 N.C.
Death in the air. Strapped in the e - lec - tric chair. This can't be hap - pen - ing to
B♭5 N.C. B♭5 N.C. C5 B5 F♯5
w/Rhy. Fig. 3 (4 times)
me. Who made you God to say
"I'll take your life from you!"
Chorus
C♯5 C5 B5 C♯5 A5
Flash be - fore my eyes.
Rhy. Fig. 4
(end Rhy. Fig. 4)
P.M.
C♯5 C5 B5 C♯5 A5
Now it's time to die.
P.M.
Rhy. Fig. 3
F♯5
H H
H P.M. H P.M.

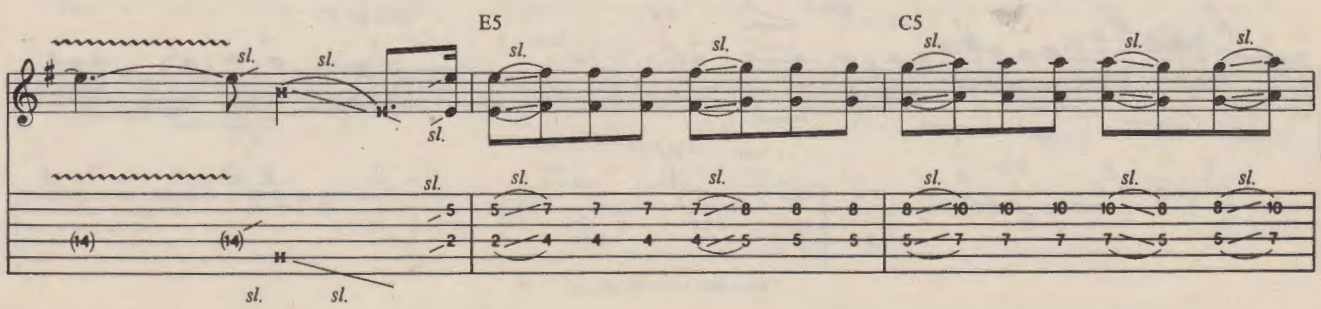

w/Rhy. Fig. 3 (2 times)
F♯5
w/Rhy. Fig. 4 (2 times)
C♯5 C5 B5 C♯5 A5
Burn - ing in my brain.
3rd time to Coda
1.
w/Rhy. Fig. 1 (4 times)
C♯5 C5 B5 C♯5 A5
F♯5 E5 F♯5 A5 F♯5 C5
I can feel the flame.
F♯5 E5 F♯5 A5 F♯5 C5 F♯5 E5 F♯5 A5 F♯5 C5 F♯5 E5 F♯5 A5 F♯5 C5
2.
A5
flame.
Play 4 times
E5 E♭5
Rhy. Fig. 5
D5 N.C. C5 N.C. B5 G5 N.C. G5 N.C. G5 N.C.
(end Rhy. Fig. 5)
P.M.
Double time feel
Rhy. Fig. 6
C5 B5 B♭5
*P.M.
Some-one help me. Oh, please God help me! They're try - ing to take it all a -
*Play only lowest note of chord when P.M. is indicated (throughout).
(end double time feel)
A5 F5 G5 B♭5VI (end Rhy. Fig. 6)
sl.
way. I don't want to die.
w/Rhy. Fig. 5
E5 E♭5 D5 N.C. C5 N.C. B5 G5 N.C. G5 N.C. G5 N.C.
w/Rhy. Fig. 5
E5 E♭5 D5 N.C. C5 N.C. B5 G5 N.C. G5 N.C. G5 N.C.
E5 E♭5 D5
Half time feel
C5 B5

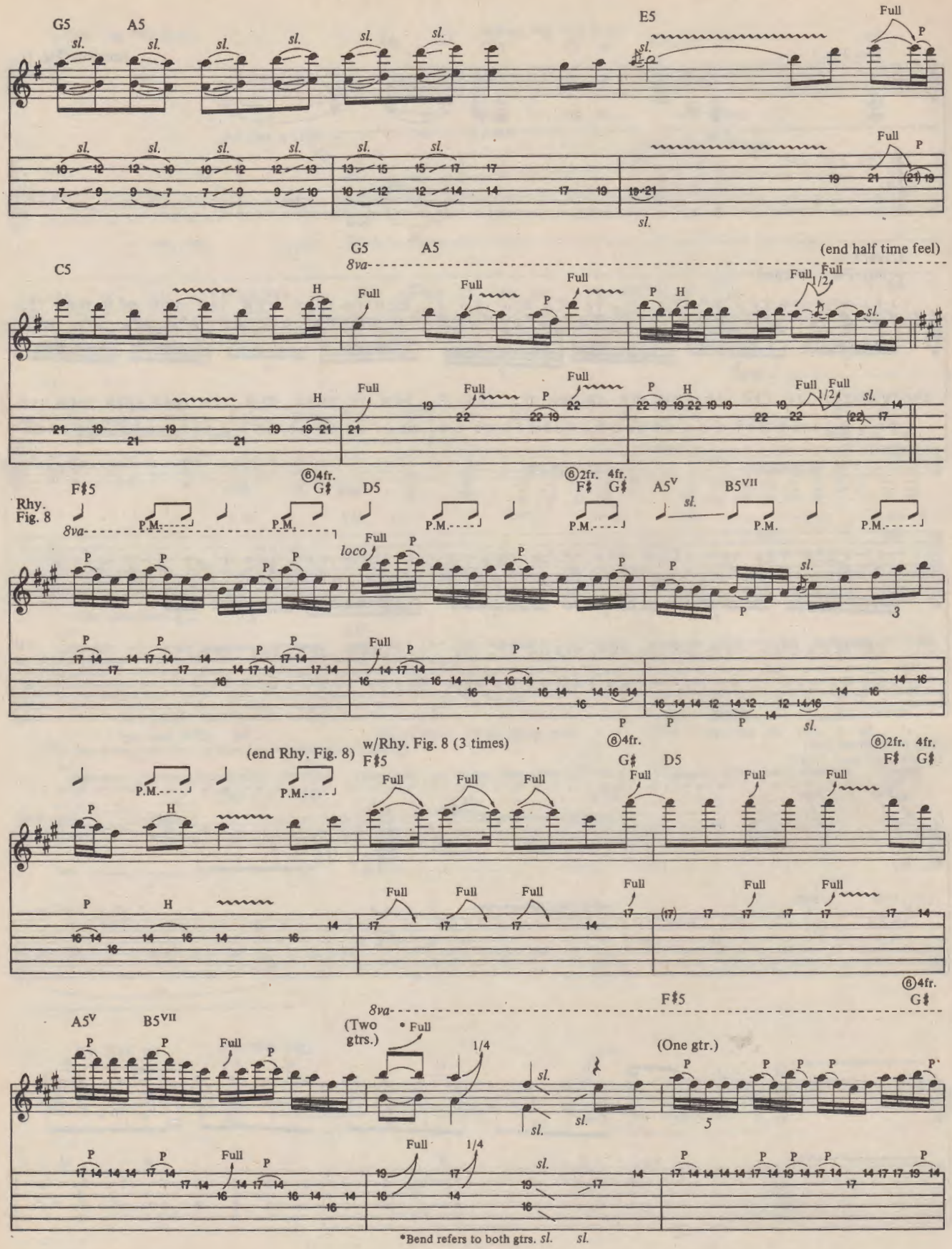

E5
Rhy. Fig. 7
C5
G5
A5
(end Rhy. Fig. 7)
P.M.
P.M.
sl.
sl.

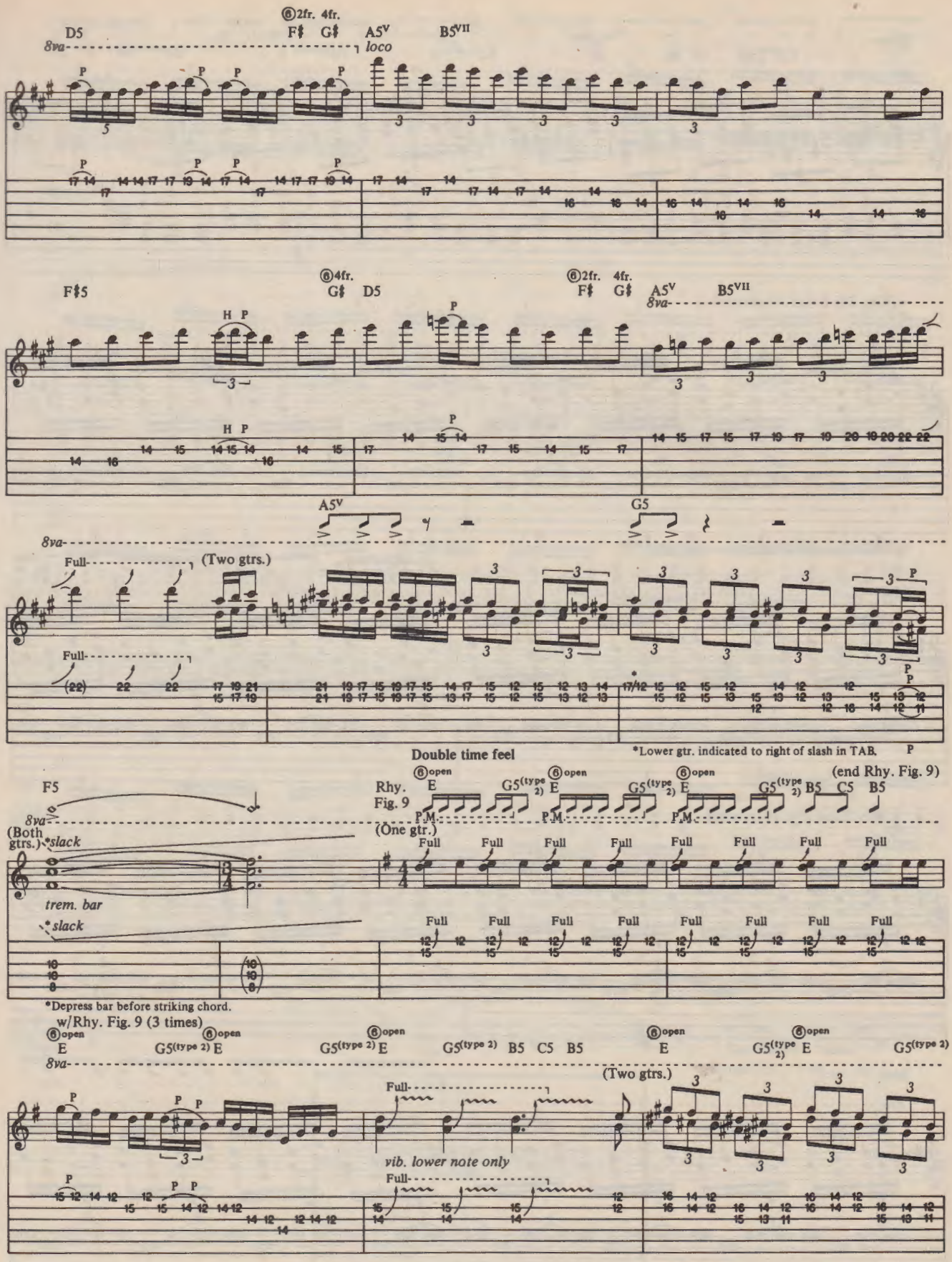

Guitar solo
w/Rhy. Fig. 7 (4 times)
E5
C5

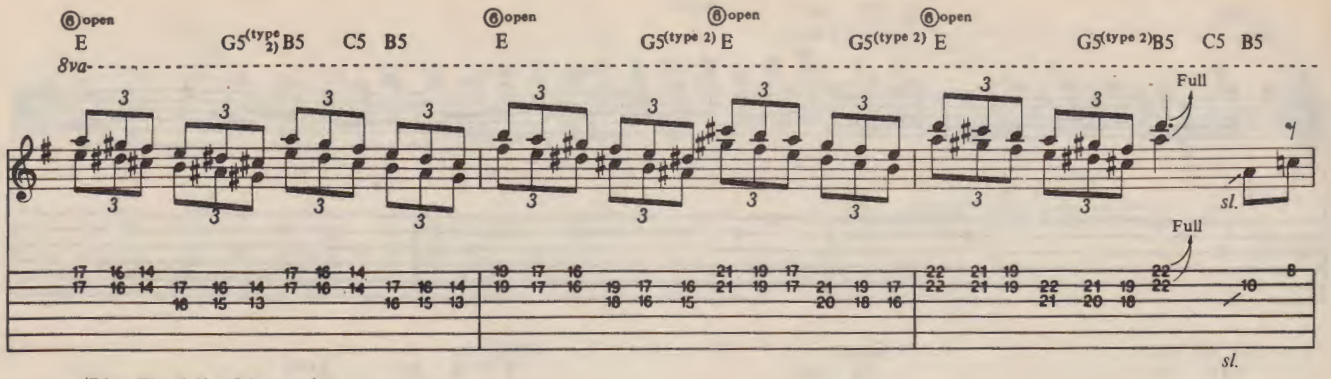

G5
A5


E5
Full
Full
sl.
C5
H P
G5
A5
sl.
sl.
Full
Full
H P
sl.

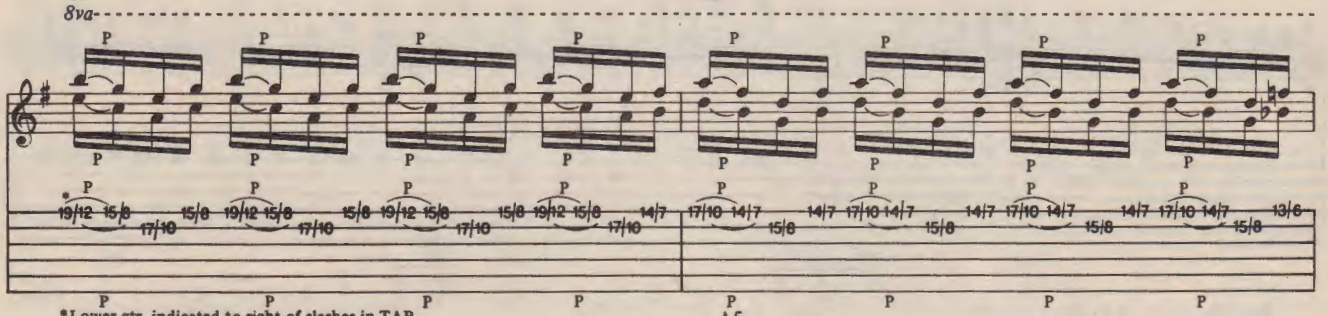

E5
C5
sl.


G5
A5
E5
C5
(end half time feel)
Rhy. Fig. 8
(end Rhy. Fig. 8)
w/Rhy. Fig. 8 (3 times)
(Two gtrs.)
(One gtr.)
*Bend refers to both gtrs.

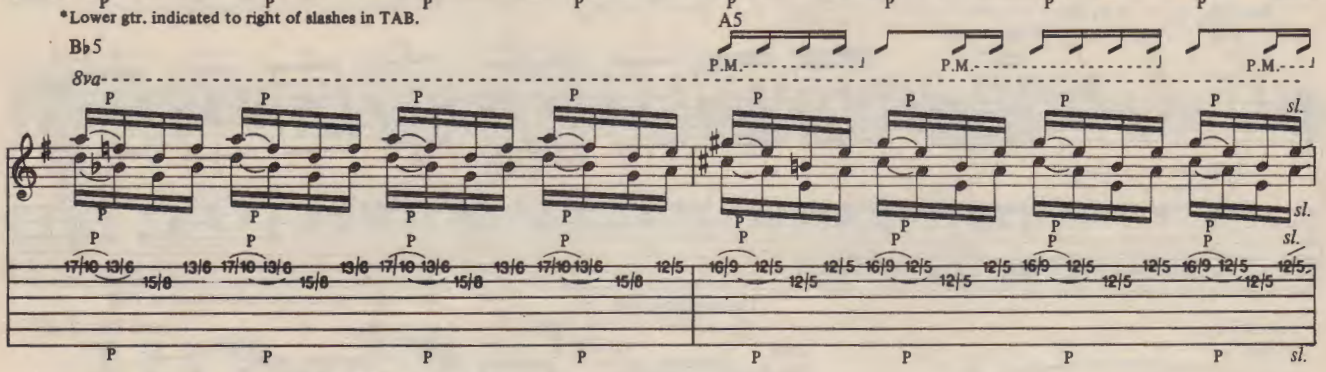

D5
⑥2fr. 4fr.
F♯ G♯
A5V
B5VII
8va
loco
F♯5
⑥4fr.
G♯ D5
⑥2fr. 4fr.
F♯ G♯
A5V
B5VII
8va
A5V
G5
8va
Full
(Two gtrs.)
Full
Double time feel
*Lower gtr. indicated to right of slash in TAB.
F5
Rhy. Fig. 9
⑥open
E
G5(type 2)
⑥open
E
G5(type 2)
⑥open
E
G5(type 2)
B5 C5 B5
(end Rhy. Fig. 9)
8va
(Both gtrs.)
*slack
(One gtr.)
Full
trem. bar
*slack
*Depress bar before striking chord.
w/Rhy. Fig. 9 (3 times)
⑥open
E
G5(type 2)
⑥open
E
G5(type 2)
⑥open
E
G5(type 2)
B5 C5 B5
⑥open
E
⑥open
G5(type 2)
E
G5(type 2)
8va
Full
(Two gtrs.)
vib. lower note only
Full



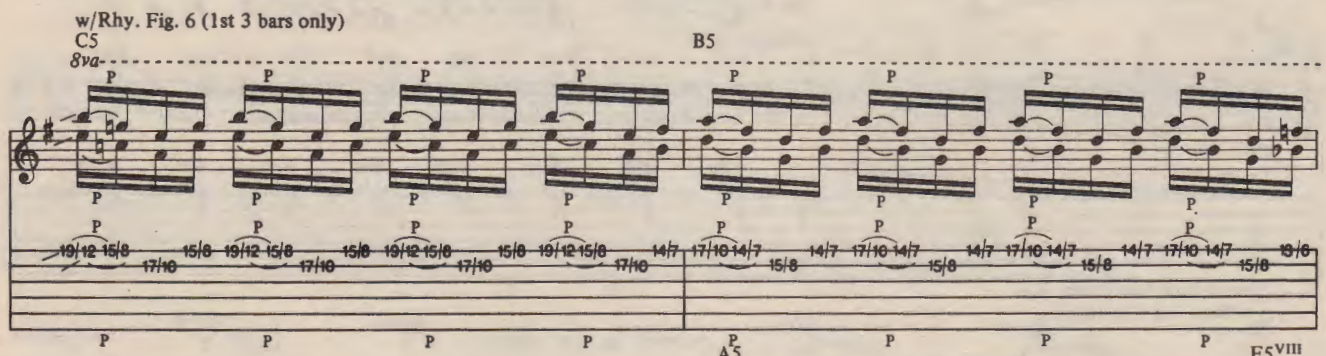
w/Rhy. Fig. 6 (1st 3 bars only)

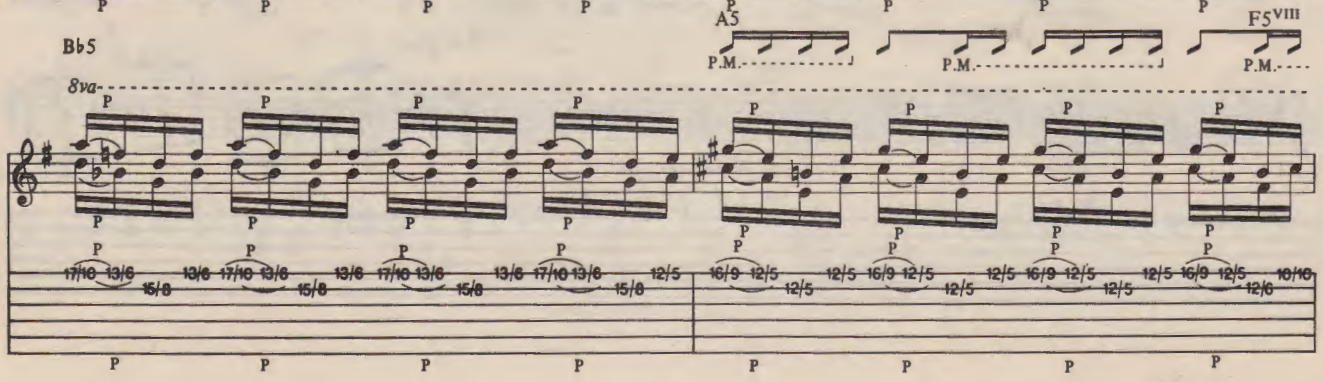


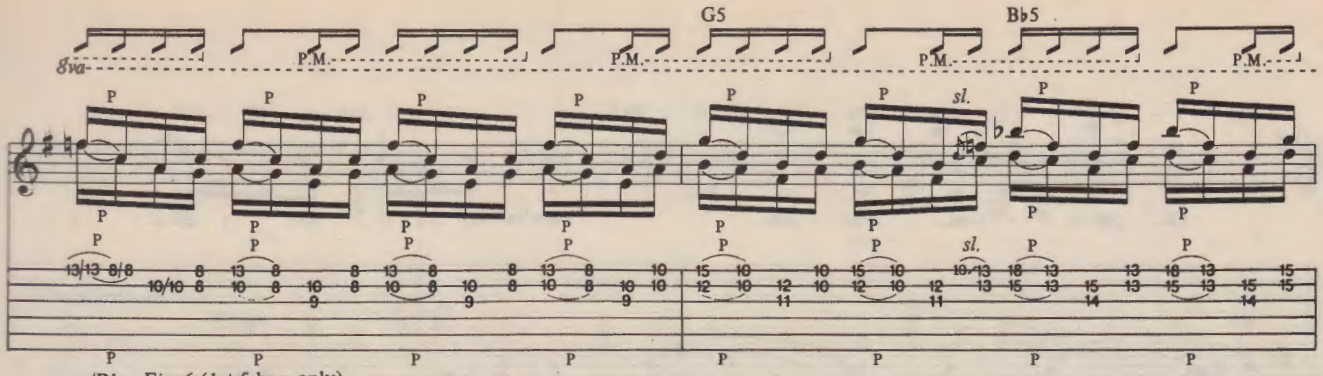
*Lower gtr. indicated to right of slashes in TAB.



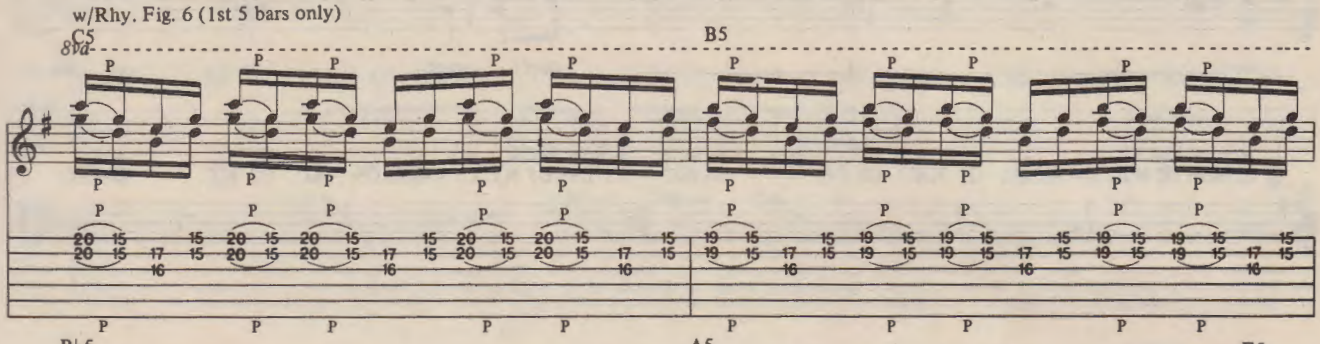
w/Rhy. Fig. 6 (1st 3 bars only)

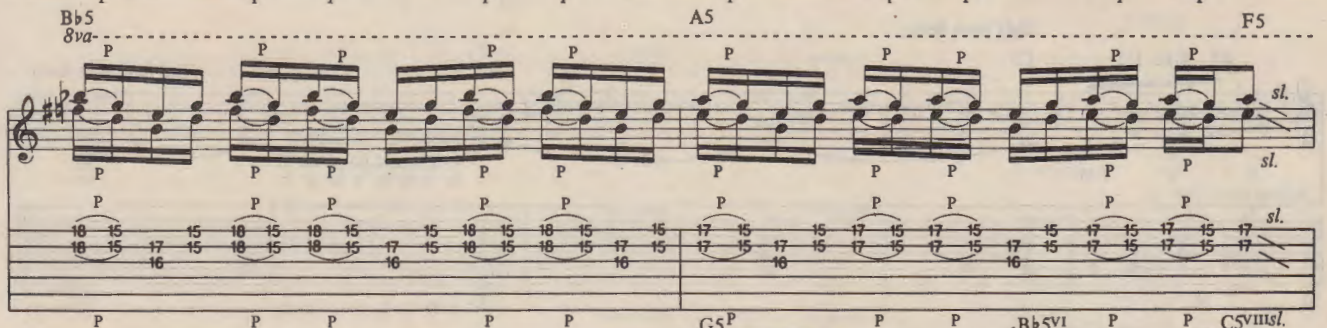


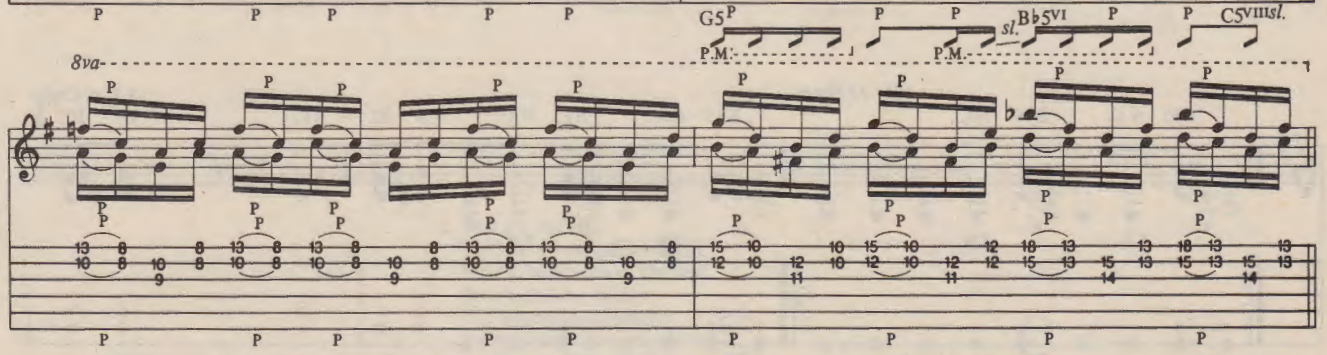




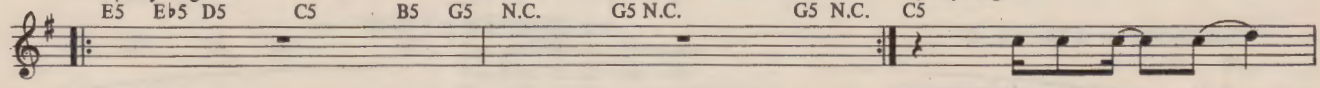
w/Rhy. Fig. 6 (1st 5 bars only)





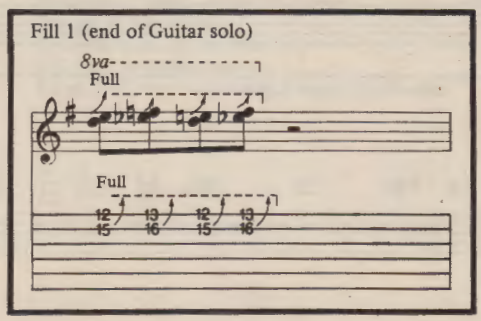


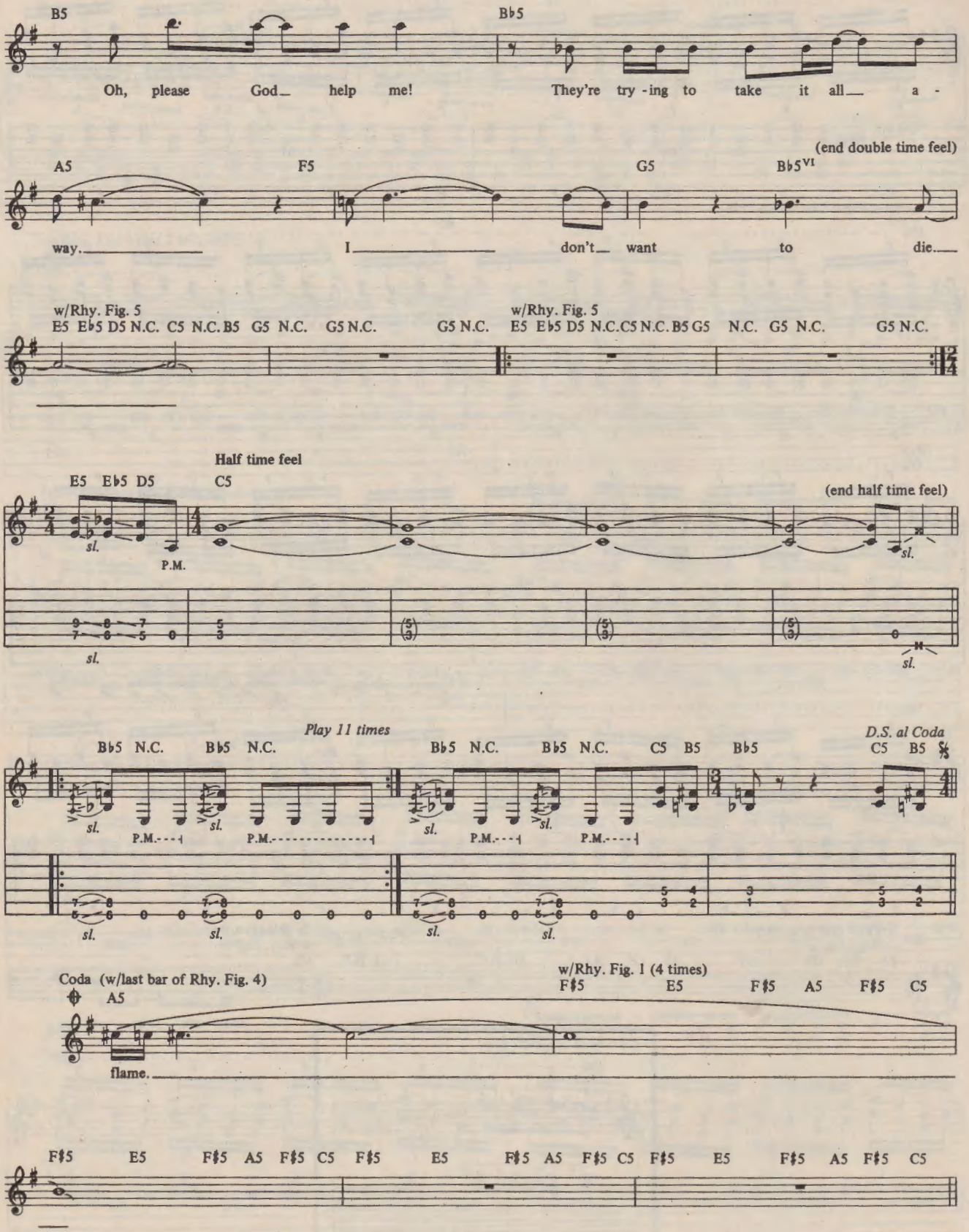
w/Fill 1 (1st time only)
w/Rhy. Fig. 5

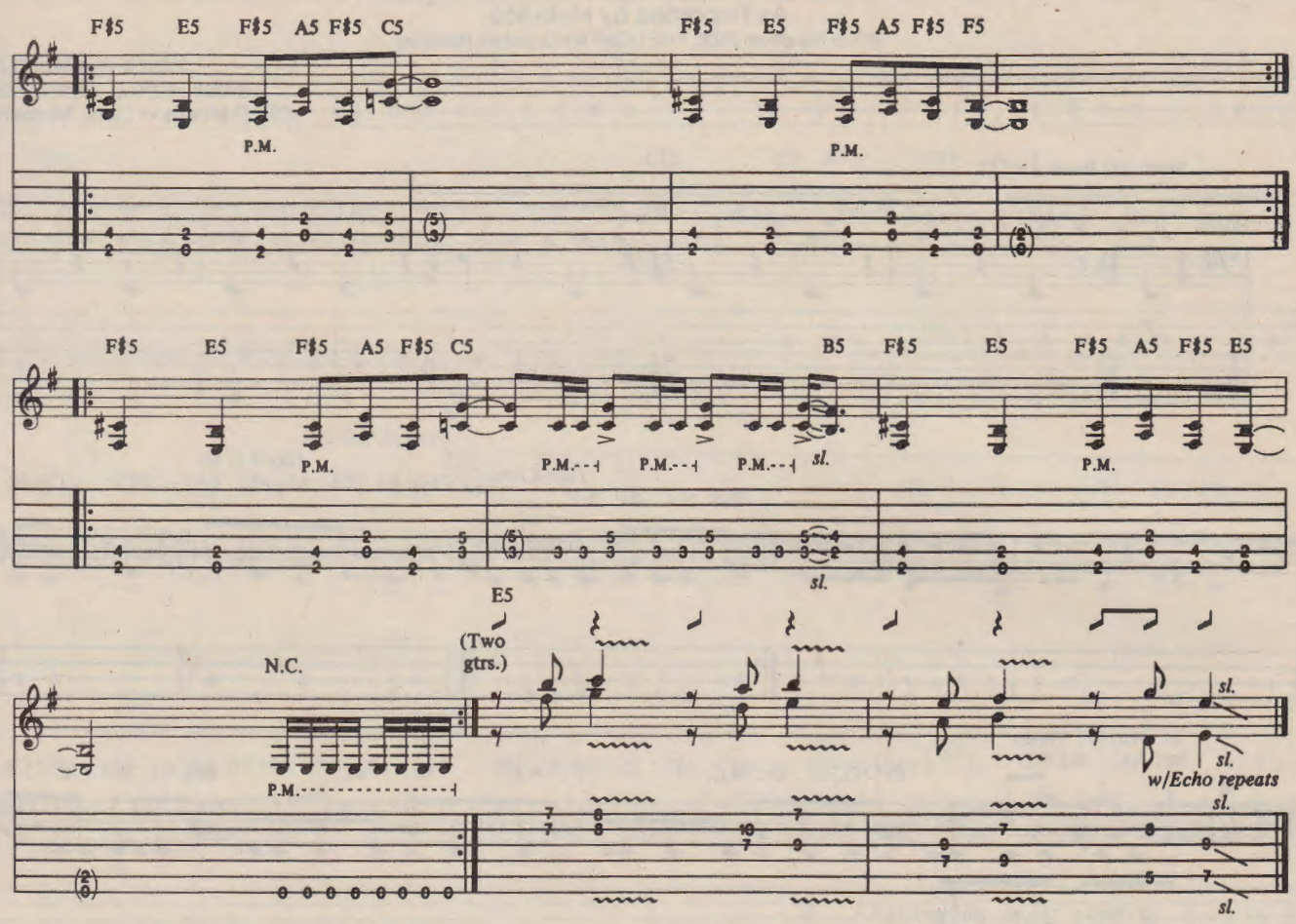


Double time feel
w/Rhy. Fig. 6

Fill 1 (end of Guitar solo)




B5
B♭5
Oh, please God_ help me!
They're try-ing to take it all_ a-
(end double time feel)
A5
F5
G5
B♭5VI
way._____
I_____
don't_ want to die._
w/Rhy. Fig. 5
E5 E♭5 D5 N.C. C5 N.C. B5 G5 N.C. G5 N.C. G5 N.C.
w/Rhy. Fig. 5
E5 E♭5 D5 N.C. C5 N.C. B5 G5 N.C. G5 N.C. G5 N.C.
Half time feel
E5 E♭5 D5 C5
(end half time feel)
sl.
P.M.
Play 11 times
B♭5 N.C. B♭5 N.C.
B♭5 N.C. B♭5 N.C. C5 B5 B♭5
D.S. al Coda
C5 B5
Coda (w/last bar of Rhy. Fig. 4)
A5
w/Rhy. Fig. 1 (4 times)
F♯5 E5 F♯5 A5 F♯5 C5
flame._____
F♯5 E5 F♯5 A5 F♯5 C5 F♯5 E5 F♯5 A5 F♯5 C5 F♯5 E5 F♯5 A5 F♯5 C5



Additional Lyrics

2. Wait for the sign
To flick the switch of death.
It's the beginning of the end.
Sweat, chilling cold,
As I watch death unfold.
Consciousness my only friend.
My fingers grip with fear.
What am I doing here? *(To Chorus)*

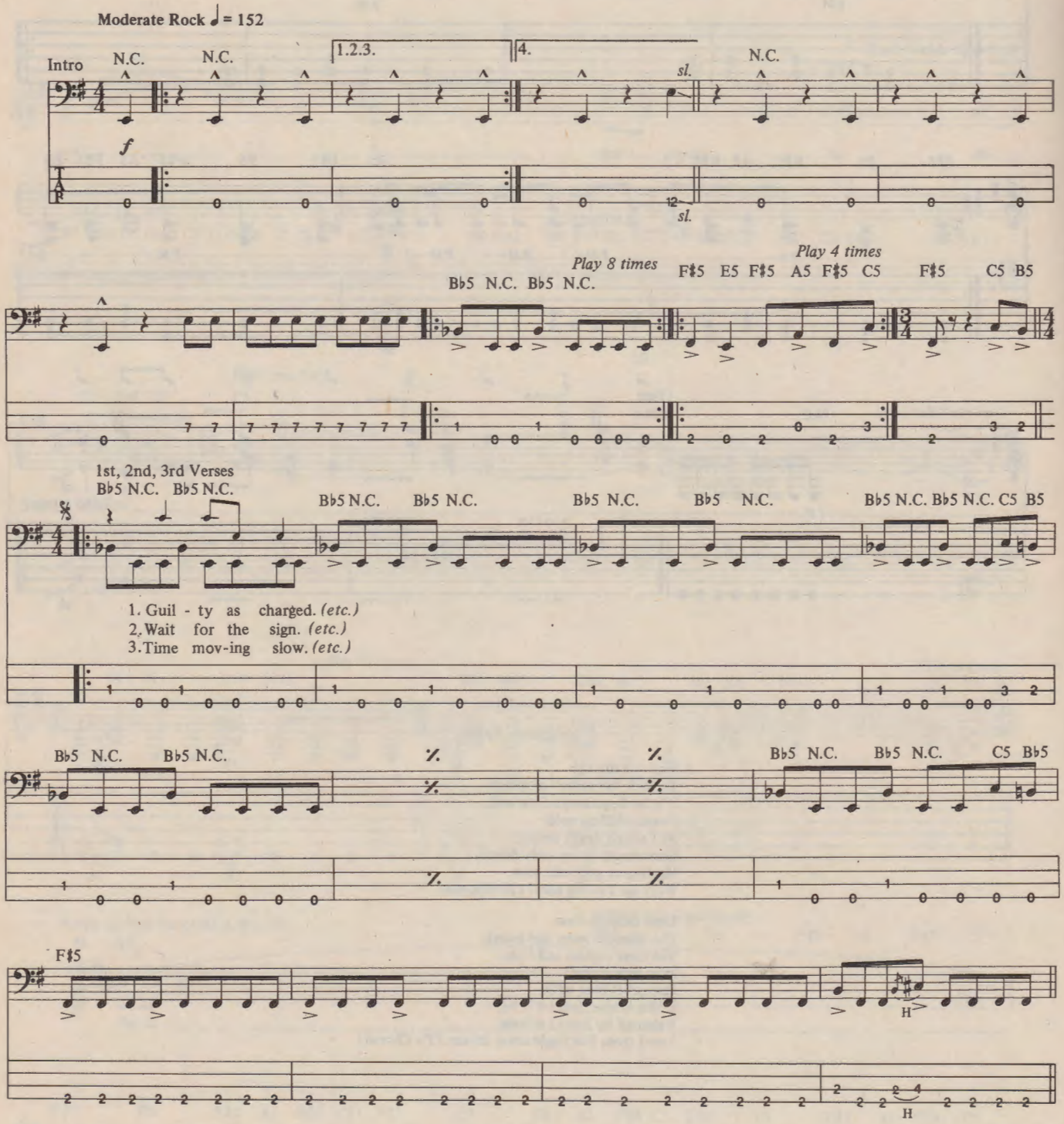
3. Time moving slow.
The minutes seem like hours.
The final curtain call I see.
How true is this?
Just get it over with.
If this is true, just let it be.
Wakened by horrid scream.
Freed from this frightening dream. *(To Chorus)*

BASS LINE FOR
RIDE THE LIGHTNING

As Recorded by Metallica

(From the album RIDE THE LIGHTNING/Elektra Records)

Words and Music by
James Hetfield, Lars Ulrich,
Cliff Burton and Dave Mustaine



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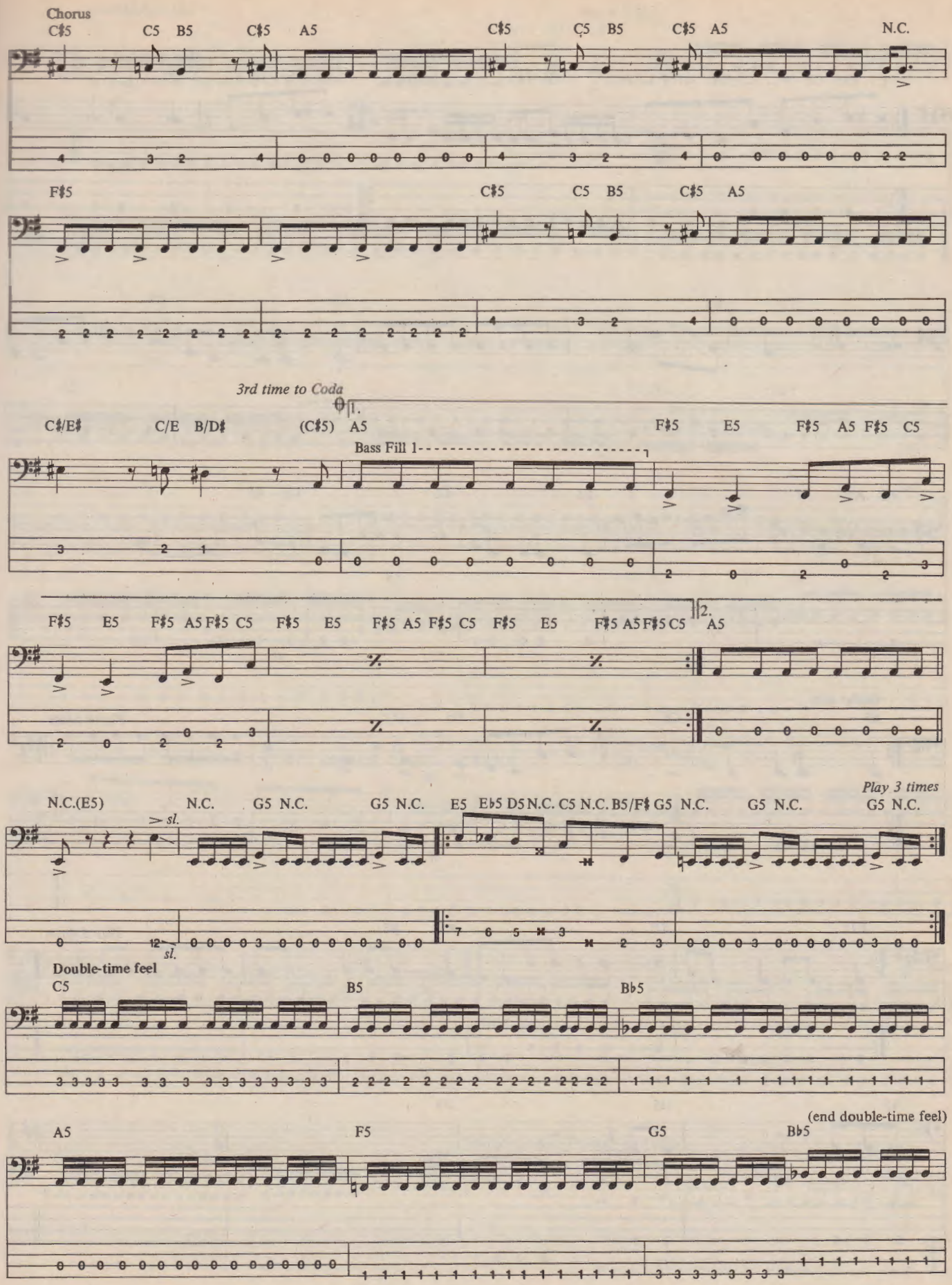
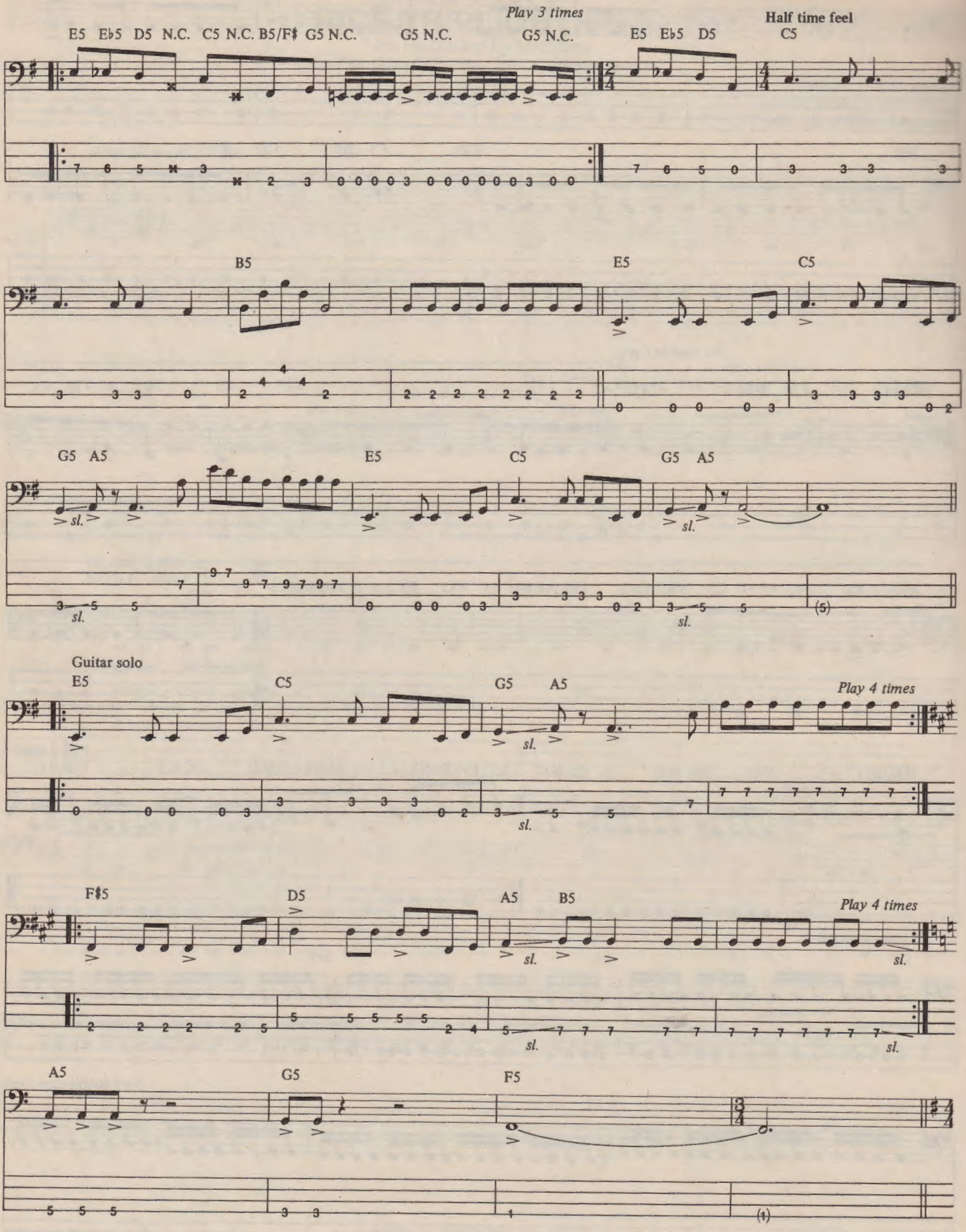
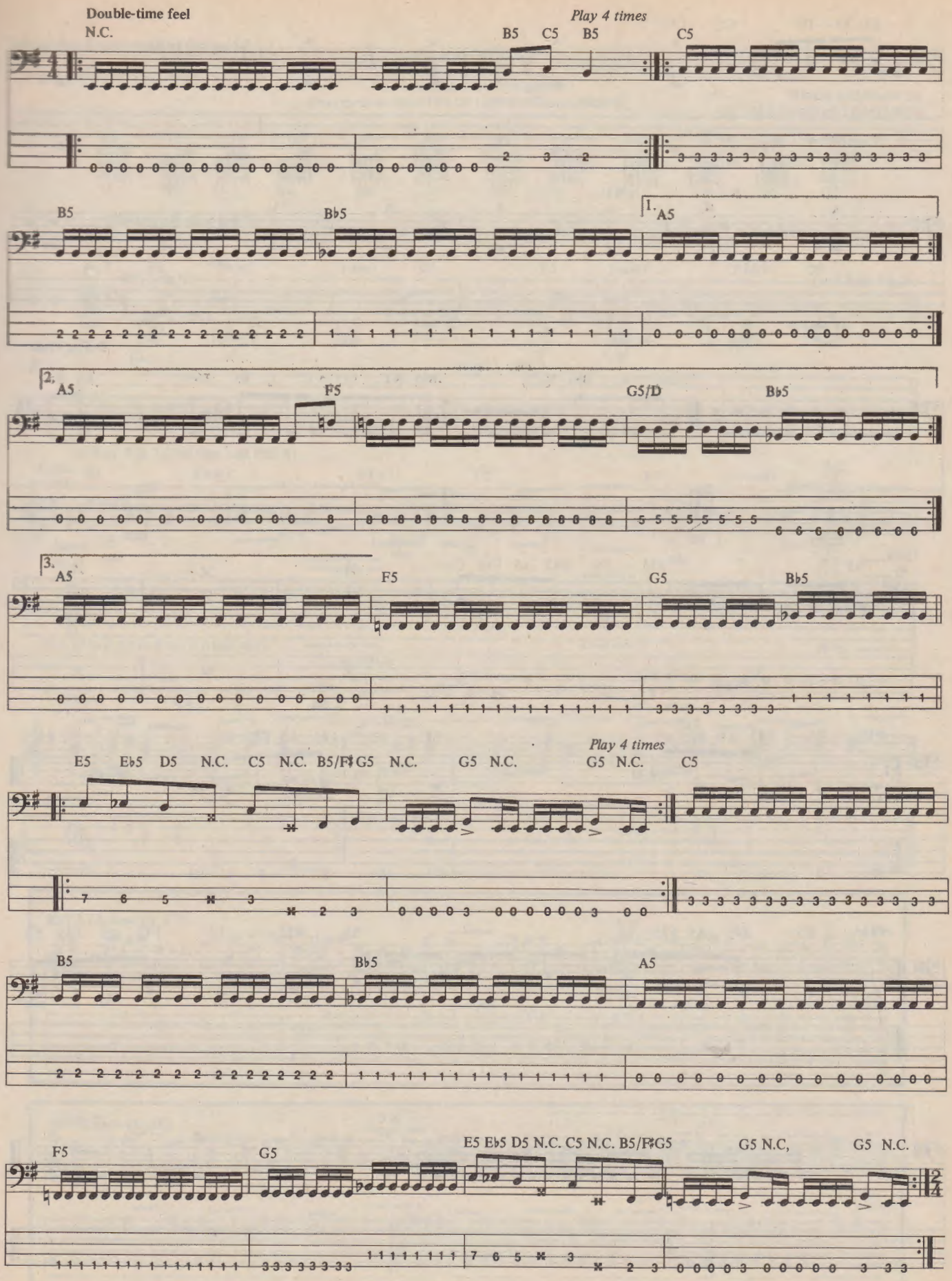
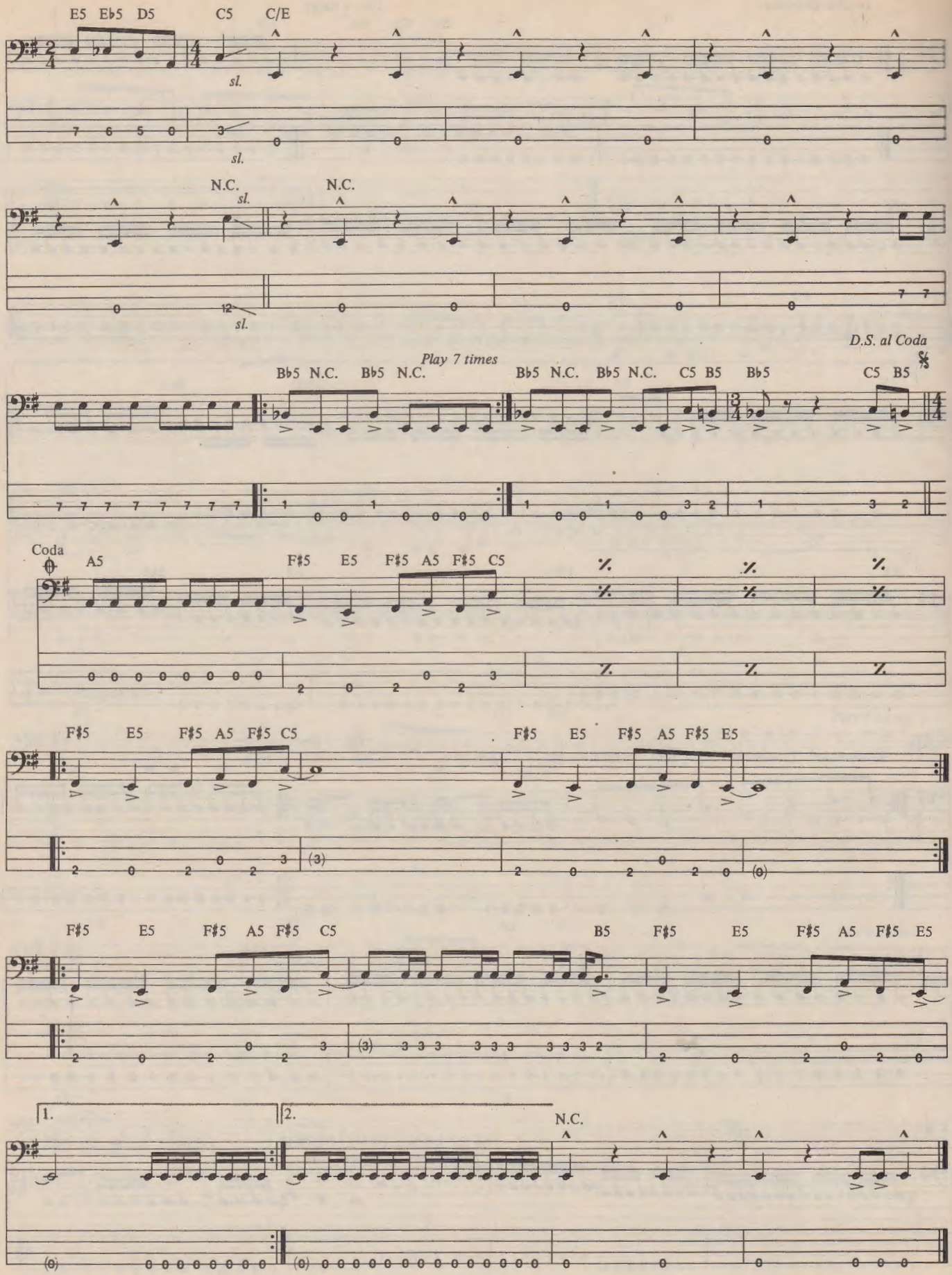

Chorus
C♯5 C5 B5 C♯5 A5 C♯5 C5 B5 C♯5 A5 N.C.
F♯5 C♯5 C5 B5 C♯5 A5
3rd time to Coda
1.
C♯/E♯ C/E B/D♯ (C♯5) A5 F♯5 E5 F♯5 A5 F♯5 C5
Bass Fill 1
F♯5 E5 F♯5 A5 F♯5 C5 F♯5 E5 F♯5 A5 F♯5 C5 F♯5 E5 F♯5 A5 F♯5 C5
2. A5
N.C.(E5) N.C. G5 N.C. G5 N.C. E5 E♭5 D5 N.C. C5 N.C. B5/F♯ G5 N.C. G5 N.C.
Play 3 times
G5 N.C.
sl.
sl.
Double-time feel
C5 B5 B♭5
A5 F5 G5 B♭5
(end double-time feel)


E5 E♭5 D5 N.C. C5 N.C. B5/F♯ G5 N.C.
G5 N.C.
Play 3 times
G5 N.C.
E5 E♭5 D5
Half time feel
C5
B5
E5
C5
G5 A5
sl.
E5
C5
G5 A5
sl.
Guitar solo
E5
C5
G5 A5
sl.
Play 4 times
F♯5
D5
A5 B5
sl.
Play 4 times
sl.
sl.
sl.
A5
G5
F5


Double-time feel
N.C.
Play 4 times
B5 C5 B5
C5
B5
B♭5
1. A5
2. A5
F5
G5/D
B♭5
3. A5
F5
G5
B♭5
E5 E♭5 D5 N.C. C5 N.C. B5/F♯ G5 N.C. G5 N.C.
Play 4 times
G5 N.C.
C5
B5
B♭5
A5
F5
G5
E5 E♭5 D5 N.C. C5 N.C. B5/F♯ G5
G5 N.C,
G5 N.C.


E5 E♭5 D5
C5
C/E
sl.
N.C.
Play 7 times
B♭5 N.C. B♭5 N.C.
B♭5 N.C. B♭5 N.C. C5 B5
B♭5
D.S. al Coda
C5 B5
Coda
A5
F♯5 E5 F♯5 A5 F♯5 C5
F♯5 E5 F♯5 A5 F♯5 E5
B5
1.
2.

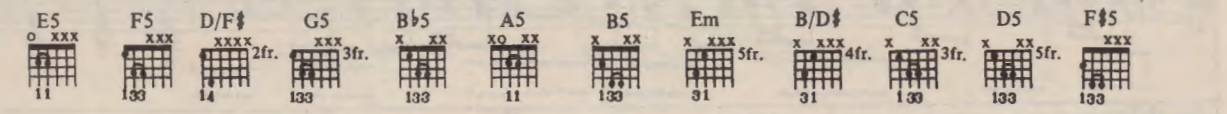
Tablature Explanation page 18

BATTERY

As Recorded by Metallica

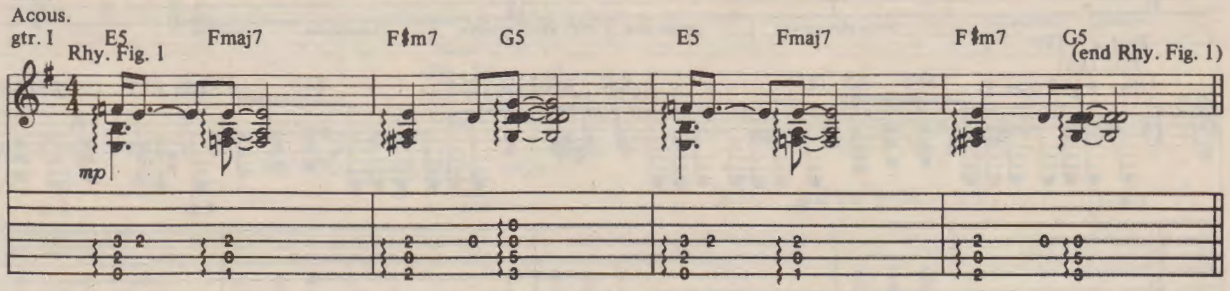
(From the album MASTER OF PUPPETS/Elektra Records)

Words and Music by
James Hetfield and Lars Ulrich

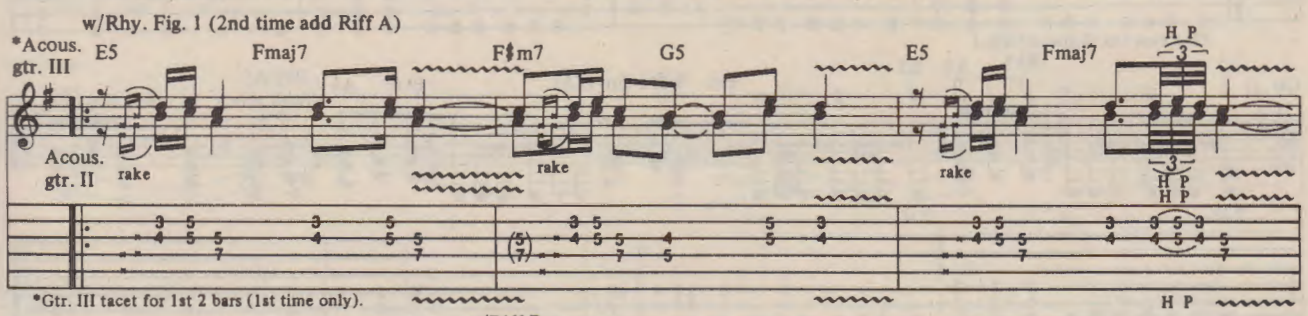


Moderately slow ♩ = 75

Intro
Acous. gtr. I

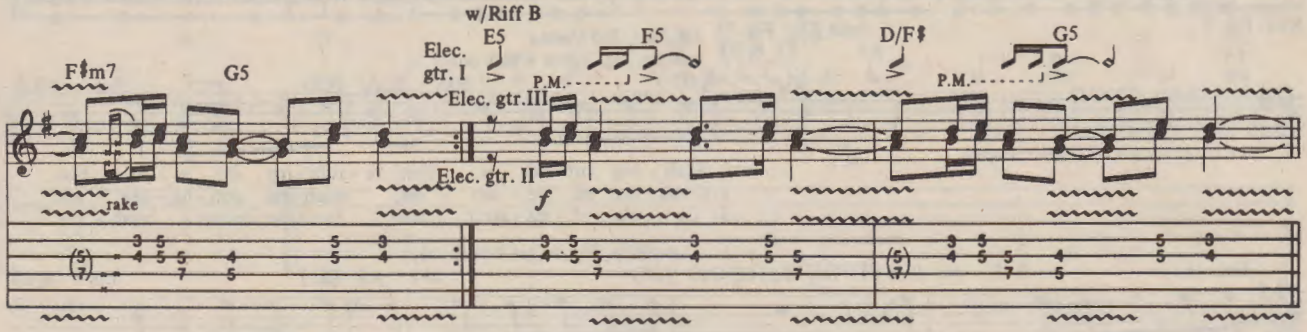


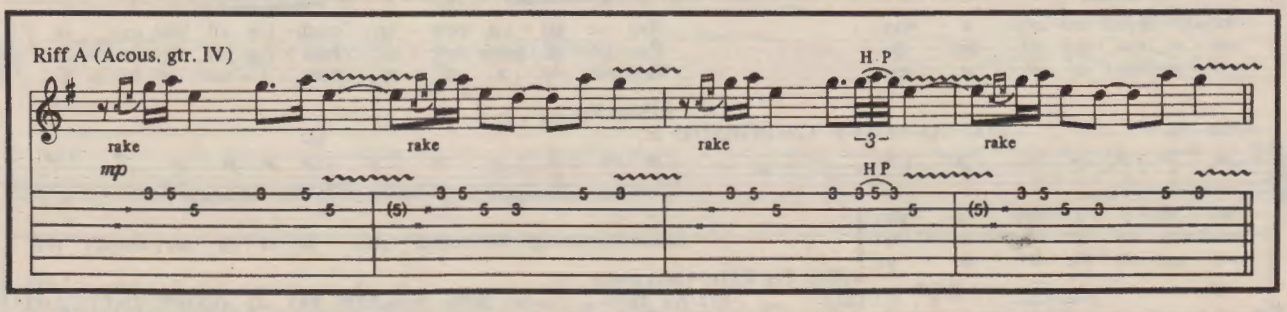
w/Rhy. Fig. 1 (2nd time add Riff A)

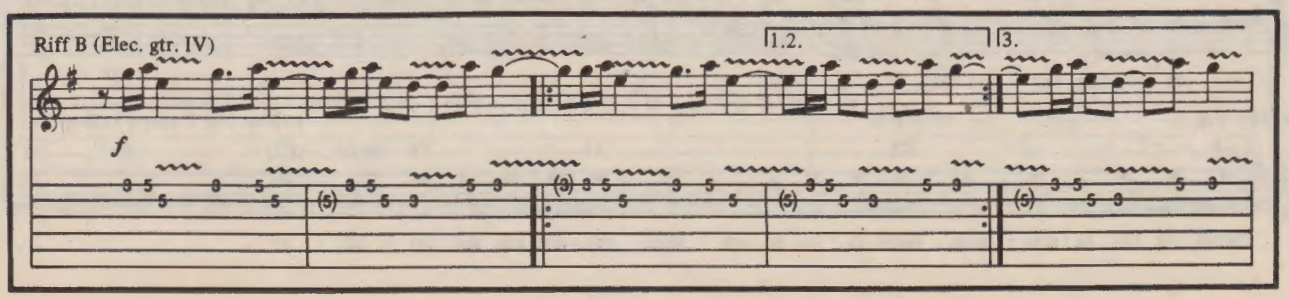


*Gtr. III tacet for 1st 2 bars (1st time only).

w/Riff B







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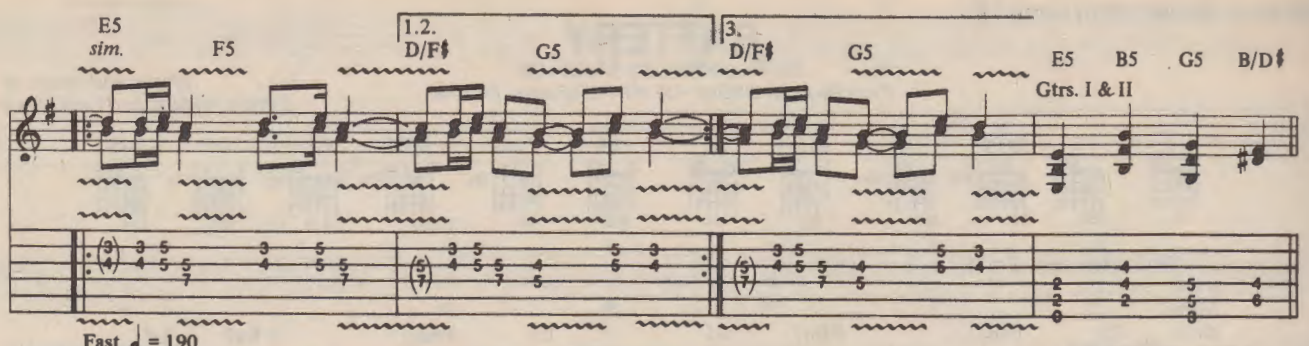
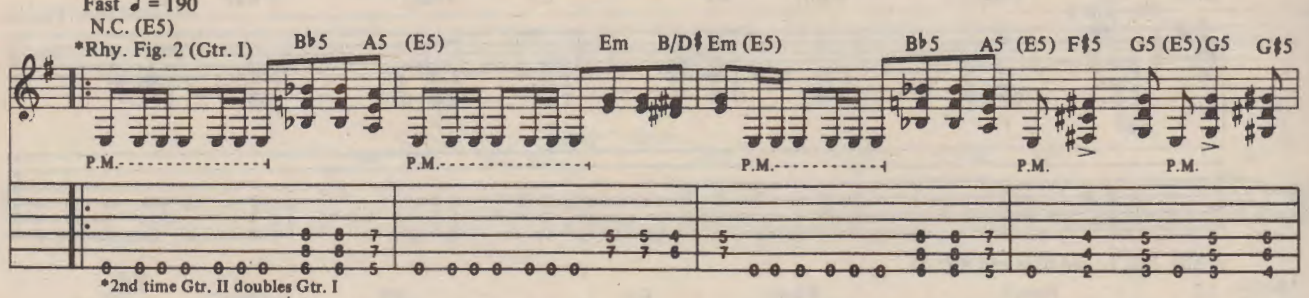
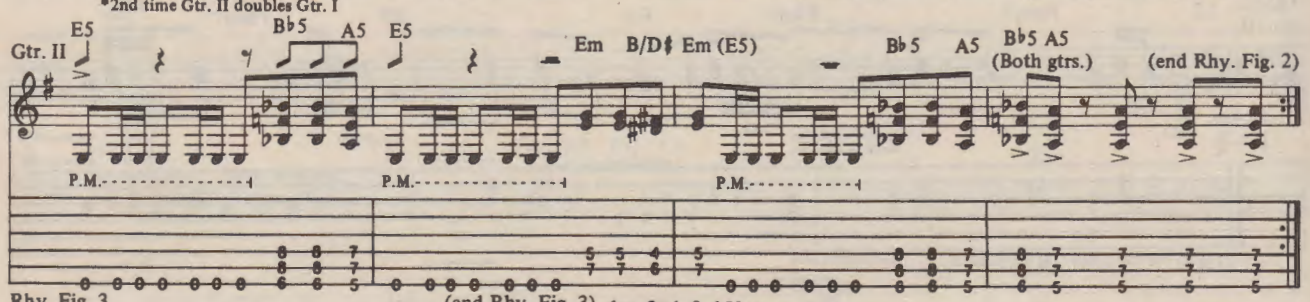
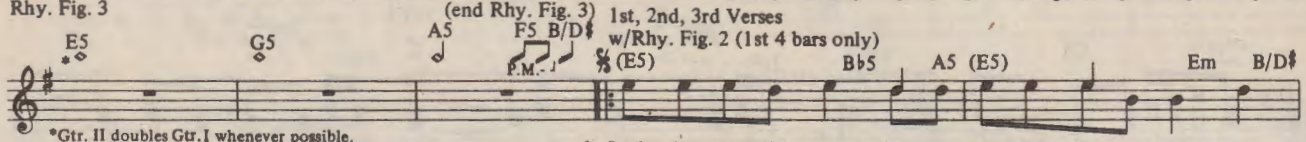
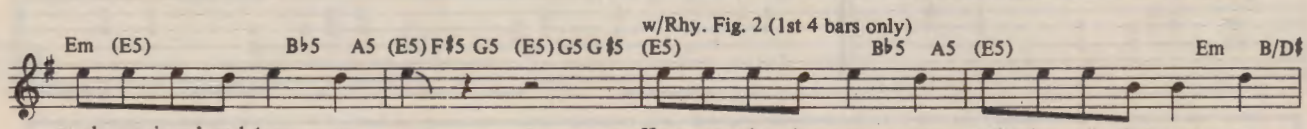






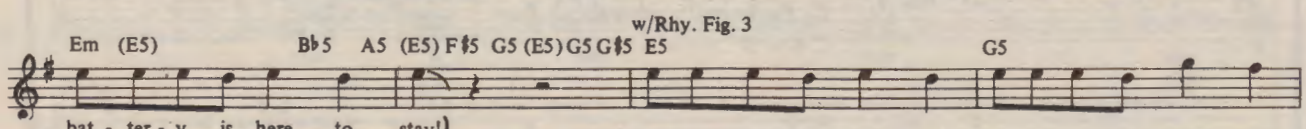


1. Lash - ing out the ac - tion, re - turn - ing the re - ac - tion,
2. Crush - ing all de - ceiv - ers, mash - ing non - be - liev - ers,
3. Cir - cle of de - struc - tion, ham - mer comes crush - ing,



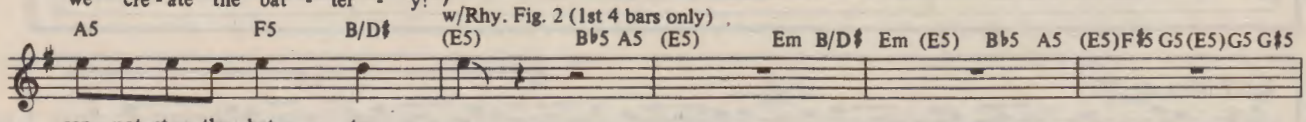
weak are ripped and torn a - way.
nev - er end - ing po - ten - cy.
pow - er - house of en - er - gy.

Hyp - no - tiz - ing pow - er, crush - ing all that cow - er,
Hun - gry vi' - lence seek - er, feed - ing off the weak - er,
Whip - ping up a fu - ry, dom - i - nat - ing flur - ry,

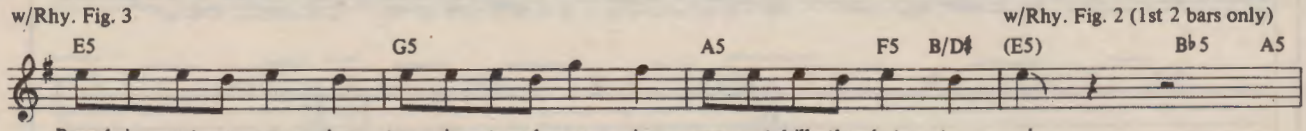


bat - ter - y is here to stay!
breed - ing on in - san - i - ty!
we cre - ate the bat - ter - y!

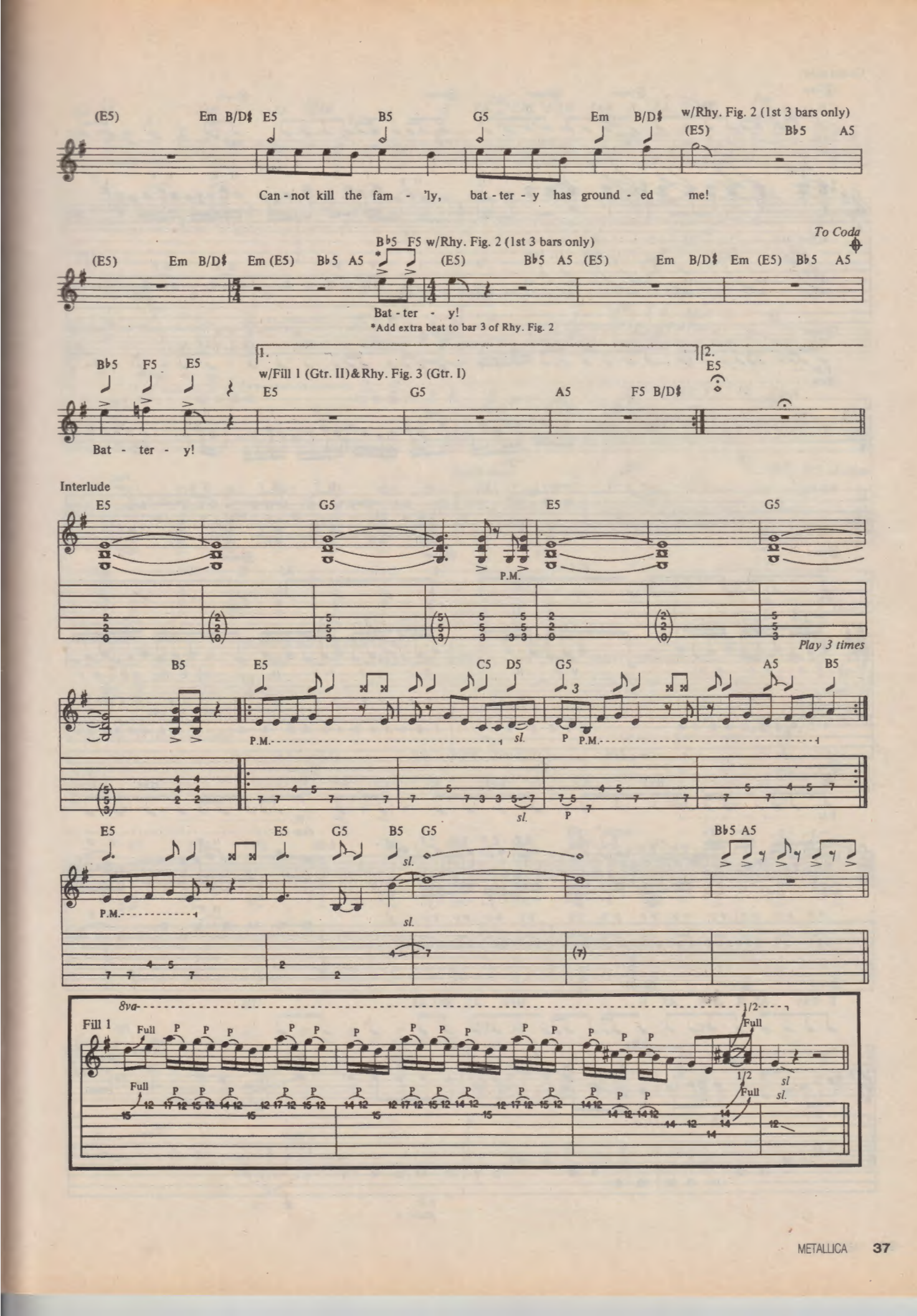
Smash - ing through the bound - 'ries, lu - na - cy has found me,



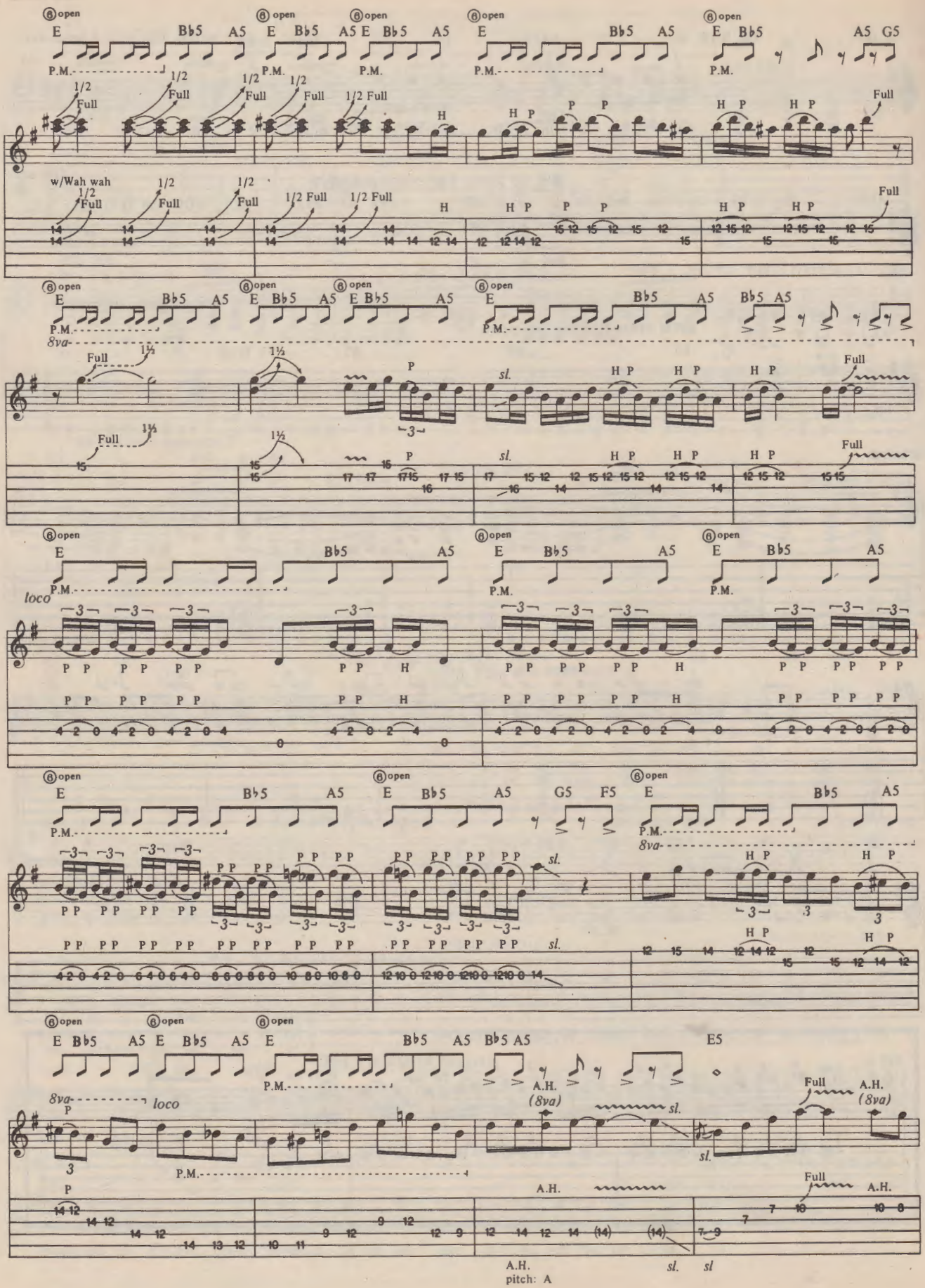
can - not stop the bat - ter - y.

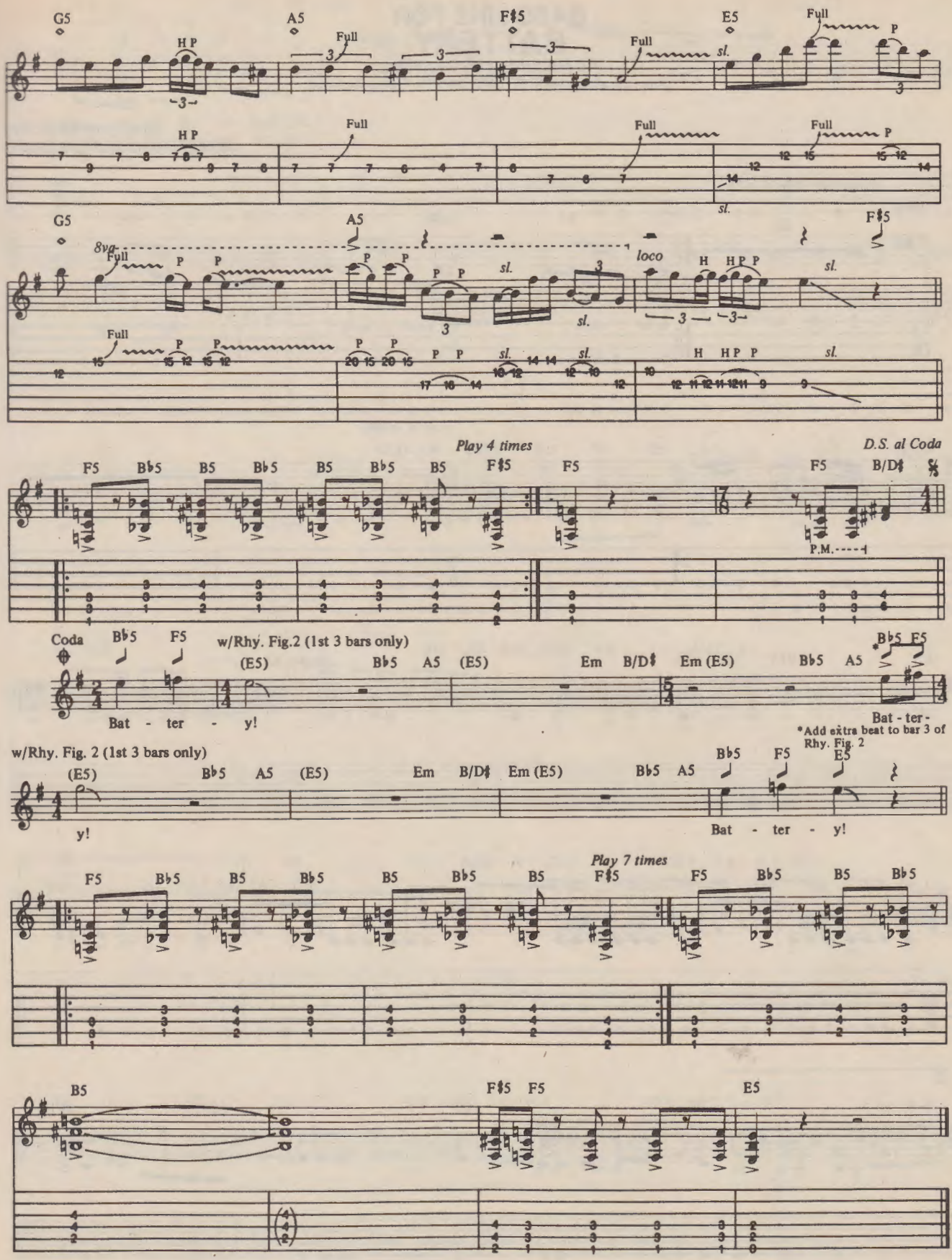


Pound - ing out ag - gres - sion turns in - to ob - ses - sion, can - not kill the bat - ter - y!


(E5) Em B/D♯ E5 B5 G5 Em B/D♯ w/Rhy. Fig. 2 (1st 3 bars only)
(E5) B♭5 A5
Can - not kill the fam - 'ly, bat - ter - y has ground - ed me!
To Coda
B♭5 F5 w/Rhy. Fig. 2 (1st 3 bars only)
(E5) Em B/D♯ Em (E5) B♭5 A5 (E5) B♭5 A5 (E5) Em B/D♯ Em (E5) B♭5 A5
Bat - ter - y!
*Add extra beat to bar 3 of Rhy. Fig. 2
B♭5 F5 E5
1.
w/Fill 1 (Gtr. II) & Rhy. Fig. 3 (Gtr. I)
E5 G5 A5 F5 B/D♯
2.
E5
Bat - ter - y!
Interlude
E5 G5 E5 G5
P.M.
Play 3 times
B5 E5 C5 D5 G5 A5 B5
P.M. sl. P P.M.
sl. P
E5 E5 G5 B5 G5 B♭5 A5
P.M. sl.
sl.
8va
Fill 1
Full P P P P P P P P P P P P P P P P P 1/2 Full
Full P P P P P P P P P P P P P P P P P 1/2 Full sl sl.

Guitar solo


6 open
E
B♭5
A5
G5
E5
P.M.
1/2
Full
1/2 Full
w/Wah wah
H
H P
P
8va
loco
sl.
1½
3
A.H.
(8va)
A.H.
pitch: A

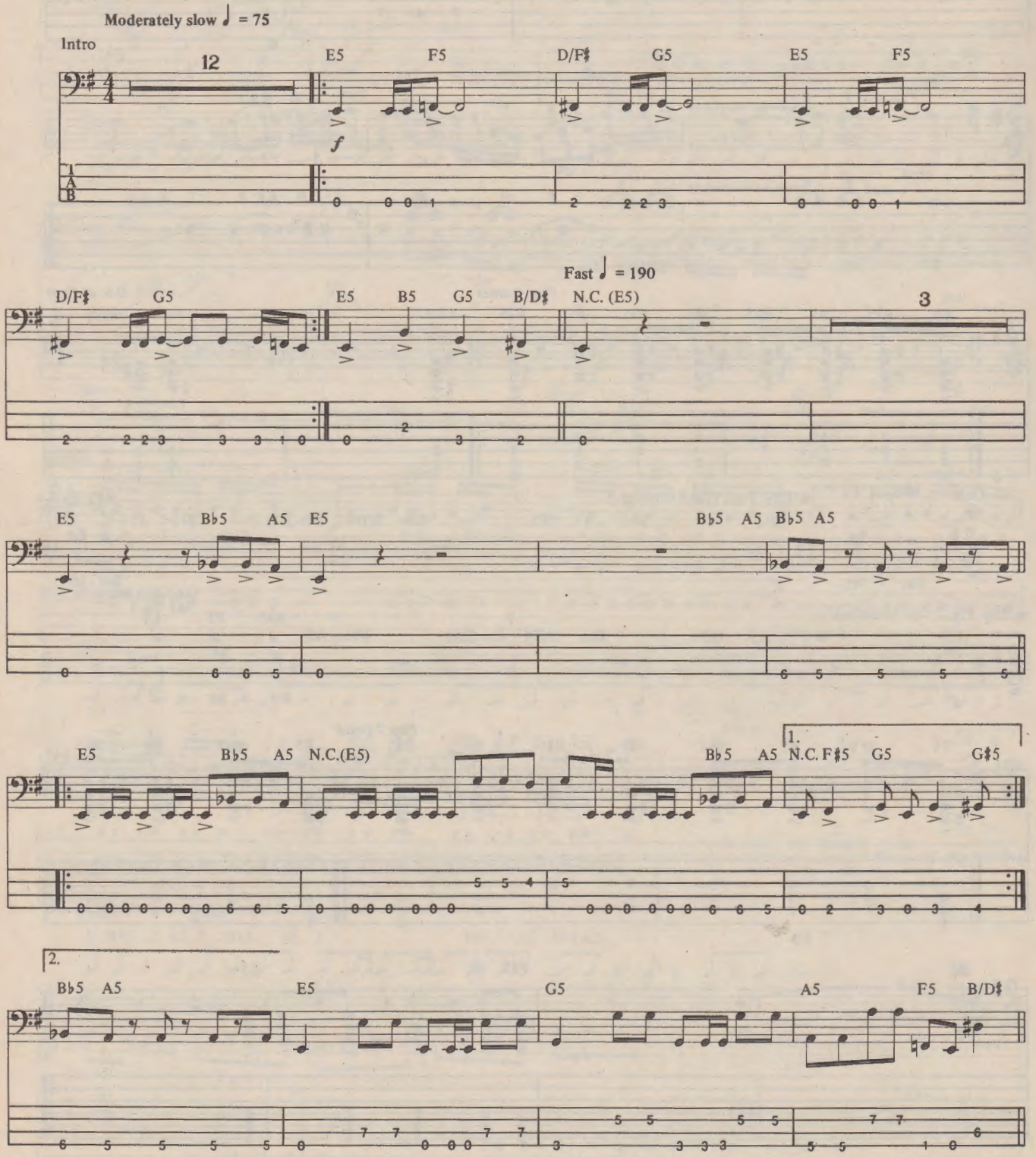

G5
A5
F♯5
E5
Full
H P
sl.
8va
loco
Play 4 times
D.S. al Coda
F5
B♭5
B5
B/D♯
P.M.
Coda
w/Rhy. Fig.2 (1st 3 bars only)
(E5)
Em
Em (E5)
Bat - ter - y!
Bat - ter -
*Add extra beat to bar 3 of Rhy. Fig. 2
w/Rhy. Fig. 2 (1st 3 bars only)
Play 7 times

BASS LINE FOR
BATTERY

As Recorded by Metallica

(From the album MASTER OF PUPPETS/Elektra Records)

Words and Music by
James Hetfield and Lars Ulrich



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1st, 2nd, 3rd Verses

N.C. (E5) B♭5 A5 (E5) B♭5 A5 N.C. F♯5 G5 G♯5

1. Lash - ing out the ac - tion, *(etc.)*
2. Crush - ing all de - ceiv - ers, *(etc.)*
3. Cir - cle of de - struc - tion, *(etc.)*

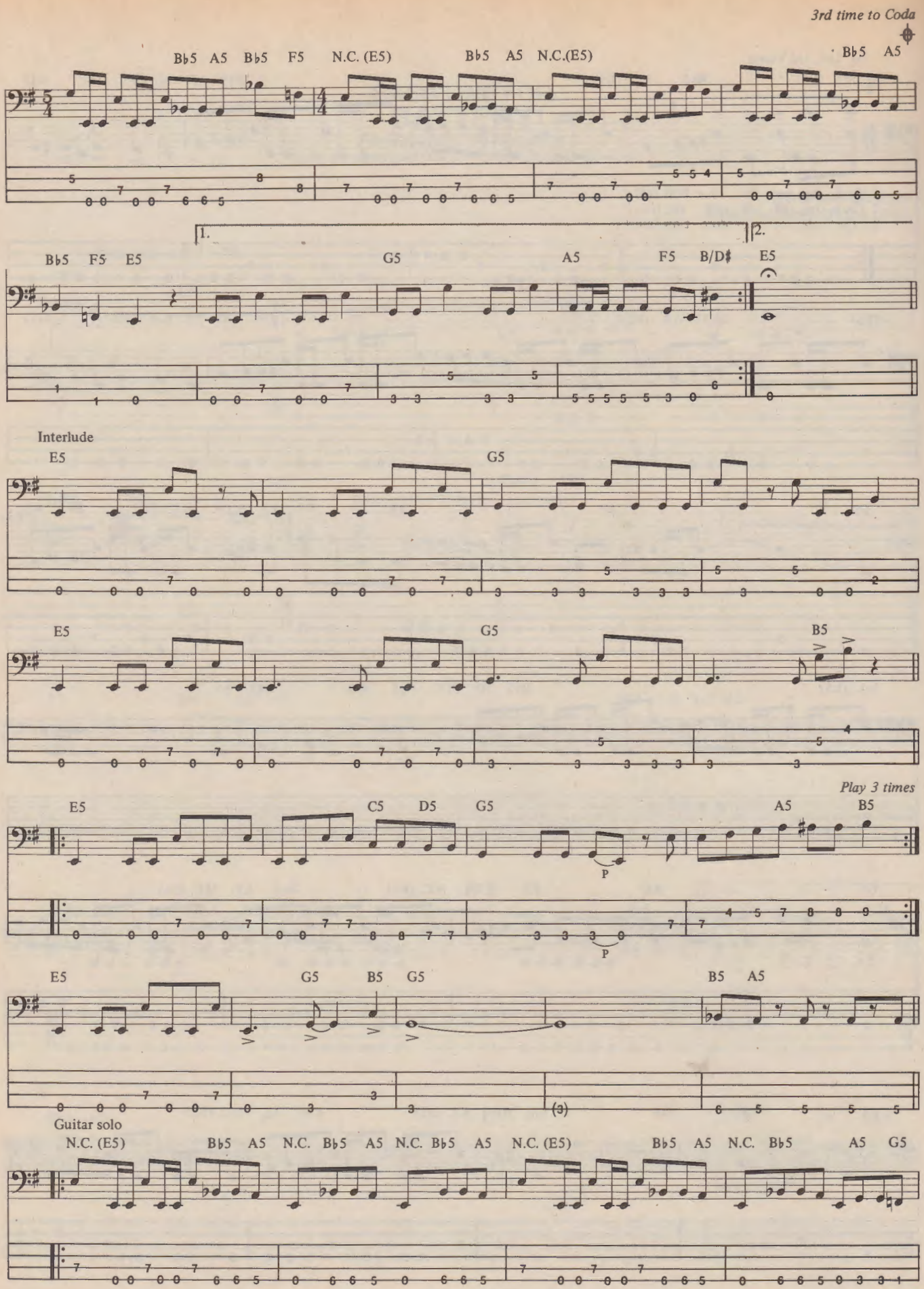
(E5) B♭5 A5 (E5) B♭5 A5 N.C. F♯5 G5 G♯5

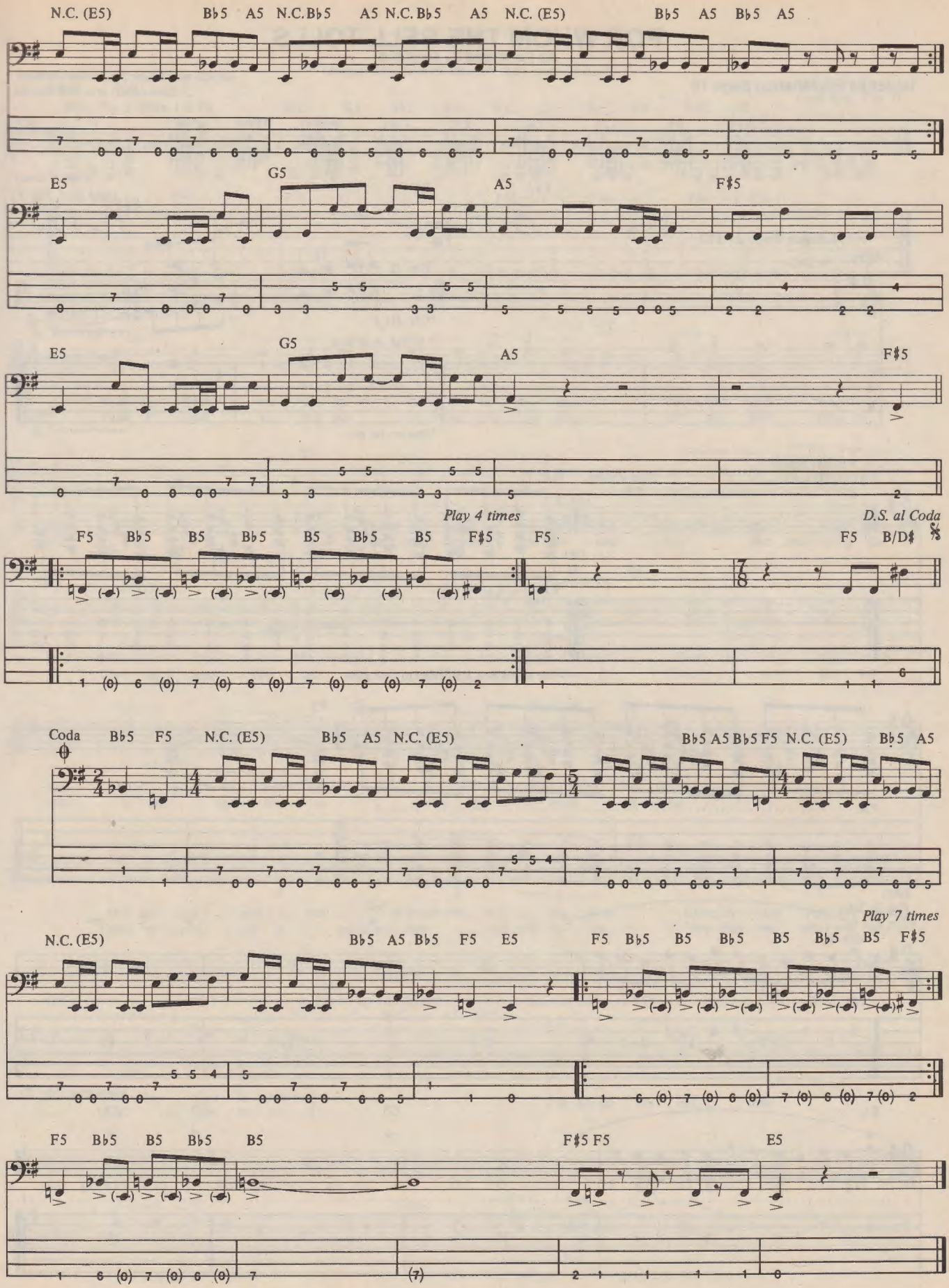
E5 G5 A5 F5 B/D♯ N.C. (E5) B♭5 A5

N.C. (E5) B♭5 A5 N.C. F♯5 G5 G♯5 E5

G5 A5 F5 B/D♯ N.C. (E5) B♭5 A5 N.C. (E5)

E5 B5 G5 Em B/D♯ N.C. (E5) B♭5 A5 N.C. (E5)


3rd time to Coda
B♭5 A5 B♭5 F5 N.C. (E5) B♭5 A5 N.C.(E5) B♭5 A5
1.
2.
B♭5 F5 E5 G5 A5 F5 B/D♯ E5
Interlude
E5 G5
E5 G5 B5
Play 3 times
E5 C5 D5 G5 A5 B5
P
E5 G5 B5 G5 B5 A5
Guitar solo
N.C. (E5) B♭5 A5 N.C. B♭5 A5 N.C. B♭5 A5 N.C. (E5) B♭5 A5 N.C. B♭5 A5 G5


N.C. (E5)
B♭5 A5
N.C. B♭5 A5
N.C. B♭5 A5
N.C. (E5)
B♭5 A5
B♭5 A5
E5
G5
A5
F♯5
E5
G5
A5
F♯5
Play 4 times
D.S. al Coda
F5 B♭5 B5 B♭5 B5 B♭5 B5 F♯5
F5
F5 B/D♯
Coda
B♭5 F5
N.C. (E5)
B♭5 A5
N.C. (E5)
B♭5 A5 B♭5 F5
N.C. (E5)
B♭5 A5
Play 7 times
N.C. (E5)
B♭5 A5 B♭5 F5 E5
F5 B♭5 B5 B♭5 B5 B♭5 B5 F♯5
F5 B♭5 B5 B♭5 B5
F♯5 F5
E5

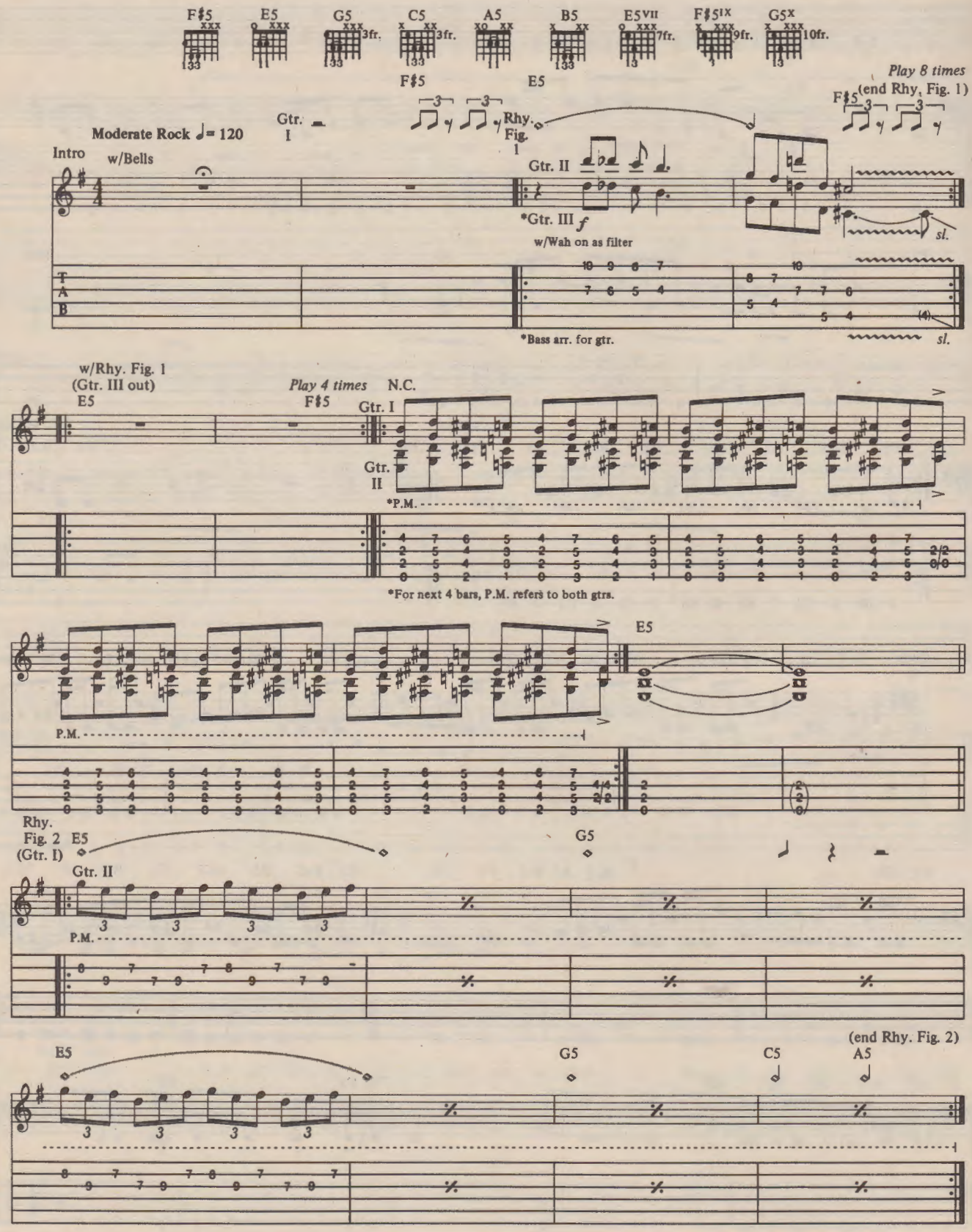
FOR WHOM THE BELL TOLLS

As Recorded by Metallica

(From the album RIDE THE LIGHTNING/Elektra Records)

Tablature Explanation page 18

Words and Music by James Hetfield, Lars Ulrich and Cliff Burton



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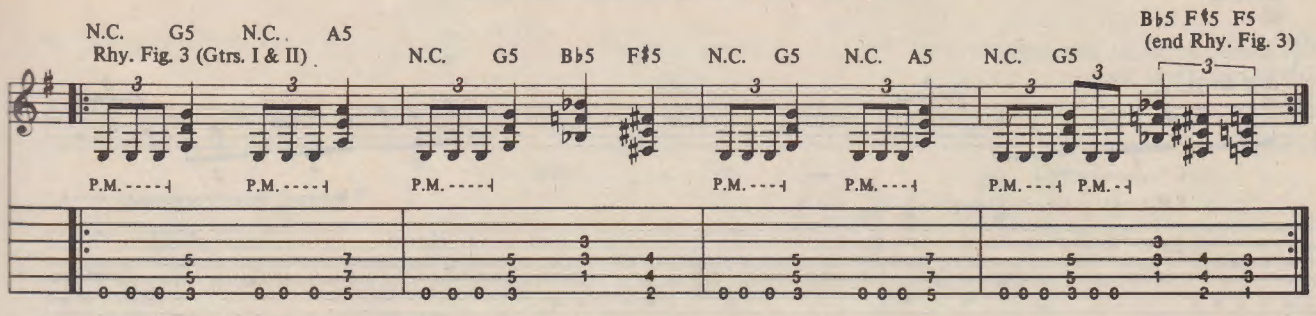
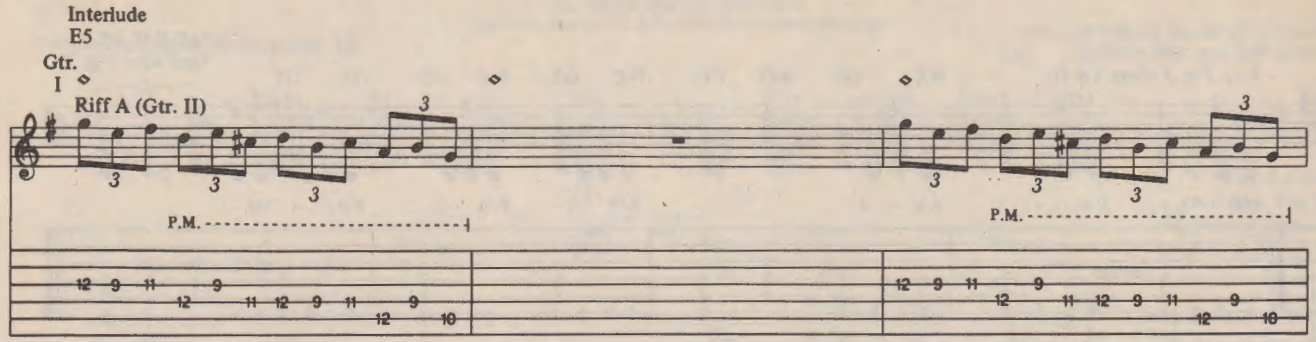
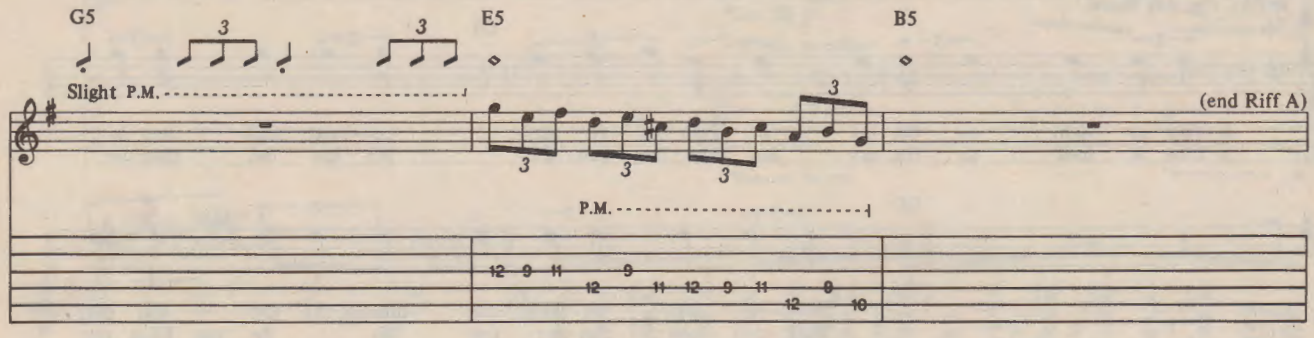
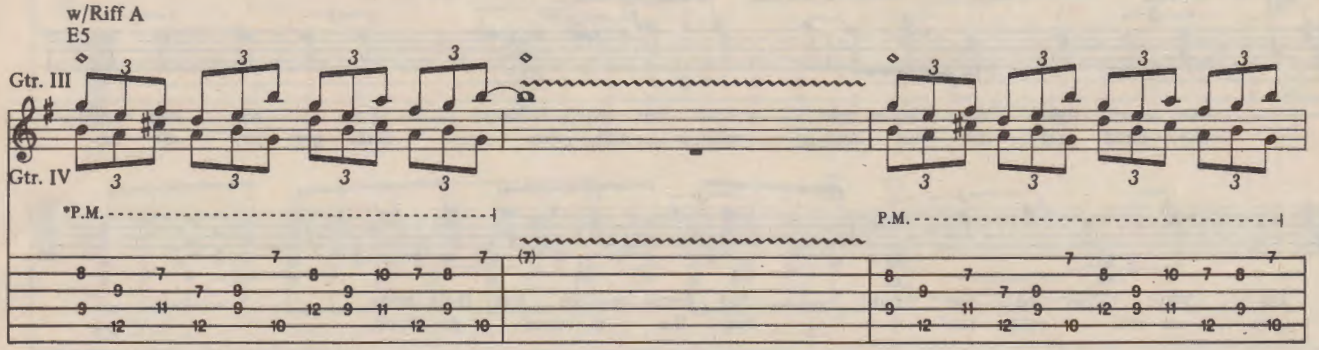
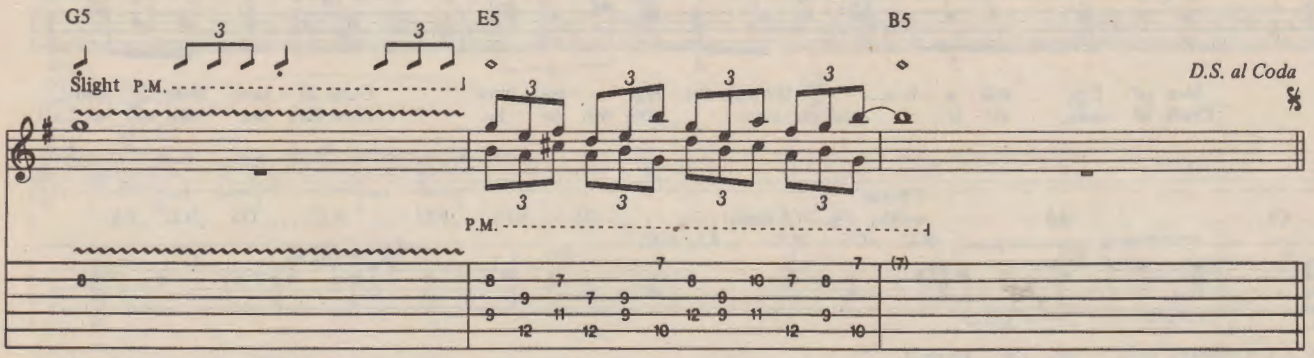

N.C. G5 N.C. A5
Rhy. Fig. 3 (Gtrs. I & II)
N.C. G5 B♭5 F♯5 N.C. G5 N.C. A5 N.C. G5
B♭5 F♯5 F5
(end Rhy. Fig. 3)
P.M.
1st, 2nd Verses
w/Rhy. Fig. 2 (2 times)
E5
G5
1. Make his fight on the hill in the ear - ly day. Con-stant chill deep in -
2. Take a look to the sky just be - fore you die. It's the last time he
side. Shout - ing gun, on they run through the end - less grey.
will. Black - ened roar, mas - sive roar fills the crum - bling sky.
C5
A5
On they fight, for they're right. Yes, but who's to say? For a hill men would
Shat - tered goal fills his soul with a ruth - less cry. Stran - ger now are his
kill. Why? They do not know. Suf - ferred wounds test their pride.
eyes to this mys - ter - y. Hears the si - lence so loud.
Men of five, still a - live through the rag - ing glow. Gone in - sane from the pain
Crack of dawn, all is gone ex - cept the will to be. Now they see what will be,
Chorus
w/Rhy. Fig. 3 (2 times)
that they sure - ly know.
blind - ed eyes to see.
For whom the bell tolls.
To Coda
N.C. G5 B♭5 F♯5 F5 N.C. G5 N.C. A5 N.C. G5 B♭5 F♯5 N.C. G5 N.C. A5 N.C. G5 B♭5 F♯5 F5
Time march - es on for whom the bell tolls.

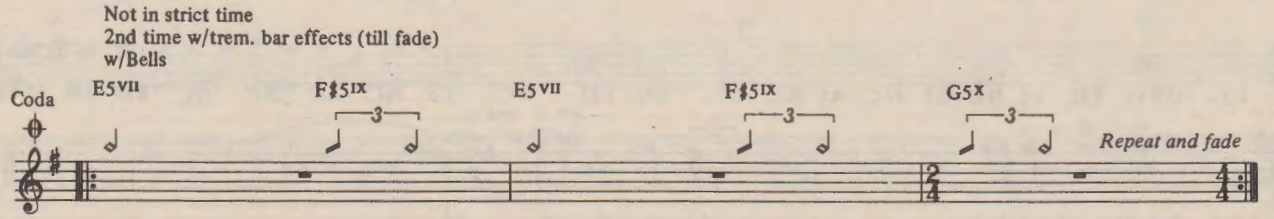






*For next 6 bars, P.M. refers to Gtr. IV only.



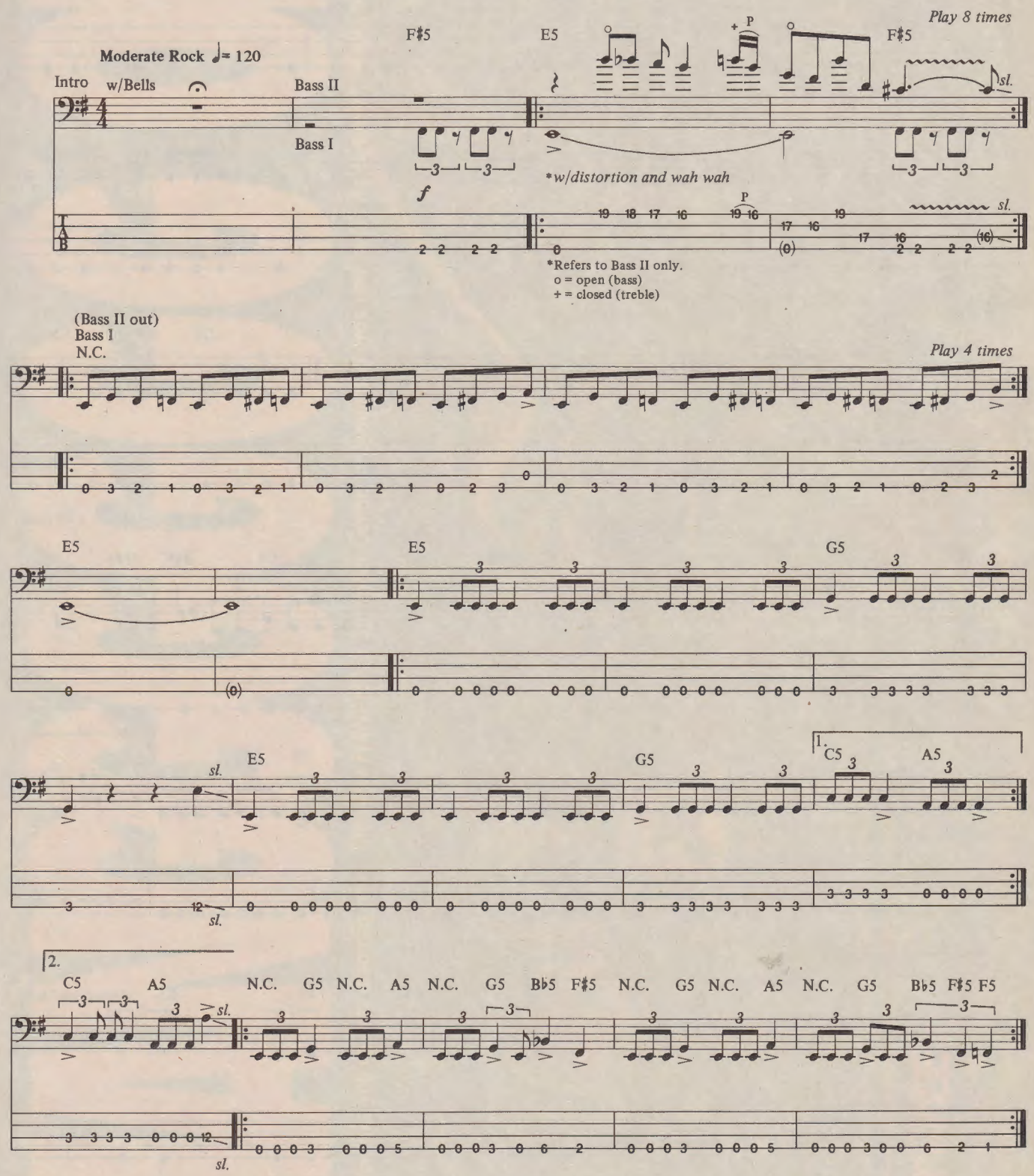


BASS LINE FOR
FOR WHOM THE BELL TOLLS

As Recorded by Metallica

(From the album RIDE THE LIGHTNING/Elektra Records)

Words and Music by James Hetfield, Lars Ulrich and Cliff Burton



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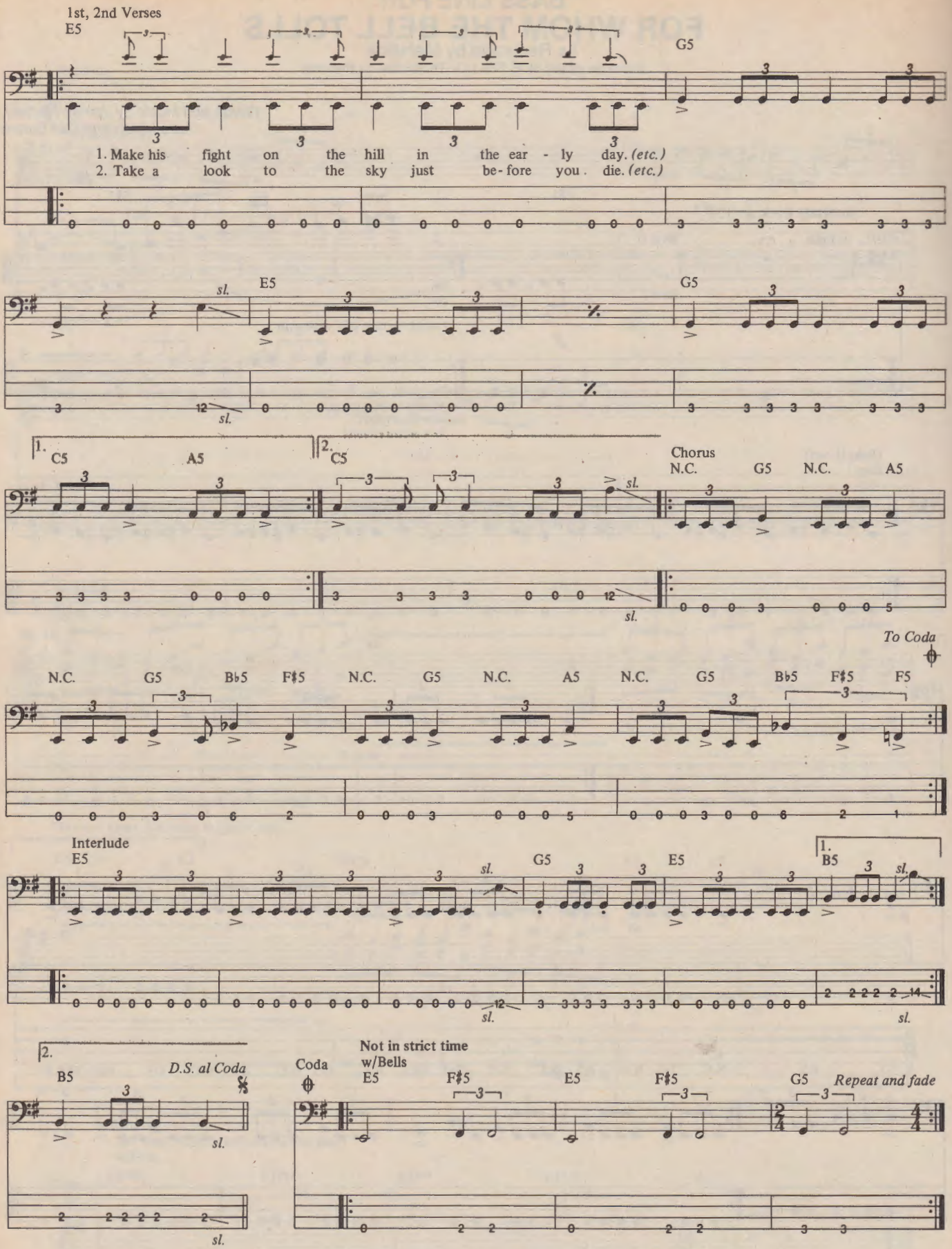
1st, 2nd Verses
E5
G5
1. Make his fight on the hill in the ear - ly day. (etc.)
2. Take a look to the sky just be - fore you die. (etc.)
sl.
E5
G5
1.
C5
A5
2.
C5
Chorus
N.C.
G5
N.C.
A5
To Coda
N.C.
G5
B♭5
F♯5
N.C.
G5
N.C.
A5
N.C.
G5
B♭5
F♯5
F5
Interlude
E5
G5
E5
1.
B5
2.
B5
D.S. al Coda
Coda
Not in strict time
w/Bells
E5
F♯5
E5
F♯5
G5
Repeat and fade

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THE VOICE

James Hetfield

by John Stix
Photo by Ken Settle

James Hetfield is the vocalist, songwriter, primary guitarist, and, some would say, the soul of Metallica. Certainly, his voice and vision is well represented. In the new Metallica album, that voice has changed its tune. With the presence of producer Bob Rock, who gave James confidence to sing instead of shout, the music is heavier because it's less intricate. Jason Newsted makes his first appearance as a true bassist, and, overall, the music breathes with more power. As the voice of Metallica, Hetfield had a lot to say on all these matters.

On past albums, you'd play melodies on the guitar, and roar with your voice. Most rock bands are exactly the opposite, where they roar with the guitar and put the melody in the voice.
We concentrated on the vocal this time around. Most of the songs are a little more simple, and they breathe a bit more, so there were certain points where individuals would carry the song. A lot of the vocals are pretty up-front this time, as opposed the 'you gotta have singing in a song' kind of approach. The thing we were going for was more depth. On the album before, we wanted things up-front, but there was nothing behind it. It was a little too thin. That's why we got Bob Rock going on that.

What reference did you judge Bob Rock by?
Lars and management brought his name up. We didn't know who to turn to for production on this album. We knew we wanted to try something really different. I heard bands like the Cult and some of the low end on Motley Crue's *Dr. Feelgood* album.

Did you know you wanted that because you wrote the songs a certain way, or was it before you wrote the songs?
Both. We realized that there was no low end happening with our songs. The bass was pretty much non-existent, 'cause it would basically step on the guitar sound. The guitar's fairly important to our band, and Jason was basically playing along with the guitar. The sounds weren't quite right to mix him in there as loud as we wanted. It would suck the low end out of the guitar, and all you heard was a kind of crappy sound on the guitar. We got him to play bass on this one instead of

Ross Halfin/Zlozower

playing with the guitar. Jason was playing a little more with the drums and so now the drums are pretty loud.

There's been a change in attitude that allows you to let the songs breathe. In order to play precision parts you're thinking the music, rather than feeling it.

It was pretty difficult for us to write more simple stuff. Before, it was basically a challenge for us to jam a certain riff with another riff. The idea was that these are two completely different riffs, let's make 'em work together in the song and have a smooth transition. This time, doing more simple kinds of things allowed certain individuals to shine through on certain parts of a song.

What triggered the switch?

We always wanted to write shorter songs and it never happened. They didn't sound very long to us. We'd do a clock and go, 'The thing's eight minutes!' I also think the live set got pretty damn long. We were playing two and a half hours and only got to play 14 songs.

What about the idea that you have to work harder when you have less?

Exactly. You need to have certain parts take over. Everyone had to work pretty hard on this, instead of like, 'the guitar's carrying the song.'

You're a melody guy on the guitar. Up until now you didn't put melody in your voice.

Right. I would say I was a little scared that the songs wouldn't come across as heavy if they were moving around too much. With my voice, the range I have is not the greatest. We're basically working around E, going up to A and down to B. The attitude we approached this with was completely different. As far as the recording technique, up until now we used to double all the vocals. The voice I have is not the smoothest, at times, and doubling would take the rough edges out of it. But it also took some of the personality away, and you couldn't get nutty at certain points, because you'd have to double it. You didn't really have any kind of spontaneity in the vocals, and Bob kind of brought that out.

Like on "Nothing Else Matters," where the approach was pretty naked.

Very! (laughter) Good word. Yeah. At one point even Bob went, 'Hey, are you sure you want to do this?'

So you would hear these melodies in your head, and the basic Metallica sound up until now has almost been the vocal as a rhythm instrument.

I was just going to say that. More percussive. When we wrote the tunes on this one we had everything ready to go. All the phrasing and everything was ready to go, as opposed to some of the other albums, where no one heard the vocal until I went out and sang it on the record.

Before this, you and Lars were writing instrumentals and you would put a vocal on top?

Yeah, but I pretty much had an idea of what was going on. It was easier for Lars if he knew where the vocals were gonna go. He could fill in the holes with drum stuff. It makes sense to do that. It makes the songs stronger that way. And so, as a percussive instrument, when I'd write the vocal phrasing, it was basically like another instrument. This time instead of just barking, I added more melody in the vocal. Let it run around a little more.

Have there been songs that you actually felt were instrumentals?

"Misery" was to be an instrumental, or that's what I felt when I heard it.

This is a good example of your guitar. Is that a Tele?

Yeah, there's a B-bender Tele on the breakdown. What was cool about that song was that the harmony solo part was written in the studio. When you do that kind of off-the-cuff stuff, it's like, 'Yeah, I can still do it!' But all the songs were preconceived, pretty much ready to roll.

It's an interesting relationship that you're writing with the drummer instead of another guitar player.

Yeah. Lars is good at arranging things, and he's grown up with this kind of music, so he knows what is good and what is not. He's not only arranging songs, but arranging the track listing and live sets and things like that, how things flow. He's good at looking at the big picture, which I'm not at all. With me it's 'Here's what I like, right now.'

Does the Metallica sound come about because you write with a drummer? Certainly, up until now, everything was more rhythmic.

I've always been pretty percussive on the guitar. I come up with a lot of parts for Lars to play, as well. He's not writing all the drum parts, and sometimes he'll play something on the drums and I'll pick it up on the guitar. It's got to be percussive and I think it still pretty much is.

It's rare that a rhythm guitarist comes up with a drummer's sense of feel and riffs.

Riffs were always impressive to me. I liked any band that riffed along, instead of letting other things go, open-chord kind of stuff. We're doing some of that now, but Sabbath was pretty much my major influence as far as giant, fatty, guitar riffs. As far as the simplicity, you can pretty much take one or two riffs and really drive them in. Also, I play drums.

Does that help?

Definitely. A lot of times with a riff I'll already have a preconceived drum beat for Lars to play. But I don't tell him. I see what he comes up with, then we'll collaborate. We've fiddled around live, switching instruments at the end of the show, which is fun.

If I said to you, "I need a song by tomorrow," could you come up with one?

I'm sure I could, but how good it will be, I don't know. We take pride in our music, and getting things right. We're perfectionists. We can pick anything to death, and we almost did on this one. When you're working on a project nine months, you lose perspective, and that's why we had Bob in there helping us out a bit. As far as lyric writing, it takes me a while to feel right.

You mentioned Black Sabbath as an influence. Every band I speak with mentions the same greats, and they were all 20 years ago. Has there been anybody in the last ten years that has acted as a positive influence?

For us, I think some of the punk stuff had the attitude and the really aggressive style. But those old bands are timeless: Sabbath, Zeppelin, Blue Oyster Cult, Thin Lizzy. The enduring factor is defi-

nitely from within; it's not just jumping on whatever's the new thing lately.

Did you go through a stage where you sounded like somebody else?

Probably when we started out. Maybe some of the New Wave of British Metal. Diamond Head and Motorhead influenced us a lot. Diamond Head was really melodic, with long, epic-y kind of stuff. Motorhead was really aggressive rock 'n' roll. We used to sound like a combination of those two.

Do you think that your singing style in the 'shout' mode is somewhat dictated by the fact that you're playing rhythm guitar the way you are, with such intensity and the precision?

That could be. When your arm's really tense and going 100 miles an hour, it's hard to be nice on the vocal. It's pretty much a package. When I started out singing, I didn't know what I was doing. I never took any lessons. I just knew what I heard, and I tried to imitate it. Like, some of the early Diamond Head stuff we were covering was really clean singing. There was no real power behind it. I felt that when we went in and did some of the first demos, like the song "Motor Breath," it was basically written around my yelling. When I did that, everyone else went, 'Hey, why don't you sing all the rest of it like that? There's intensity there.' That's how that came about.

The vocals are a rhythmic instrument. The rhythm guitar that you play is also more a rhythmic instrument than a harmonic one. Now, when you have more open chords, you hear the ring of a guitar. In most of your music the rhythm guitar was *rhythm*.

I pride myself on playing rhythm guitar.

But your rhythm guitar is different from, say, Keith Richards. You're more percussive than harmonic.

Yeah, percussive. The Stones style is a completely different rhythm thing. It's not driving, it's just kind of filling in holes or creating them. Huge weirdo chord progressions, more musical than just a percussive sound.

In the studio, is it hard to get the rhythm exactly right?

Lars plays to a click when he lays the bed down, but when I go back and do guitars, it's pretty easy to duplicate, because doubling is not hard for me. It basically flows, like when we write the songs. I dictate the tempo with the guitar. Lars follows me a lot, especially live. If my guitar falls out of his monitor, he's pretty much lost.

When you want to get the precision for recording, it's got to be difficult, 'cause you've got to be right on every moment, or you're way off.

Earlier, I thought that the more guitar tracks I put down, the bigger it would sound. We found that's not exactly true all the time. If you've got a little more separation, which we were going for this time, you can get a bigger sound. You hear things better if they're on their own. With the separation thing, Lars was shocked. "Hey man, that's not in the middle. What's the matter?" Like, with the guitar stuff, there's a hanging chord over here on Kirk's side. I'll start the riff over here, and I'll basically have a thickener in the middle.

If I played for you an exact rendition of "Nothing Else Matters" five years ago, and you didn't recognize the vocalist, what would your reaction have been?

That's very unheavy. We were pretty closed-minded when we got going. It was either our way or no way, and that might have something to do with not being really confident with yourself, or just being very stubborn. This time around, we actually got some ideas from Bob Rock. We were more confident with ourselves to say, 'Hey, give us some ideas. All we have to do is say no.'

What opened that door?

We were bored (laughs). We wanted to do something different and kind of shock people. We knew we wanted to simplify it, and when you've got a song that's really simple, you need a really strong riff to take over. "Sandman" has two riffs in the thing. We never thought that would ever happen.

Vocally, you were just as open. There's harmonies on here, different vocal approaches. It makes for an album that has greater depth, which means, six months down the line, there's something else to listen for.

That's what I found with all my experience in the studio. You go back and hear some of those timeless bands, and you hear something new all the time. 'Wow, I didn't know they had a shaker in that part.' Bob helped color the stuff. He's pretty good with vocal harmony. People get scared. 'Oh my God, Def Leppard.' I've always been into harmony. I like orchestrated guitars, Brian May kind of stuff. Harmony makes certain lines stand up, so we applied that to the vocal. On the second verse, it was the same thing, but there's a harmony, so people think it's a new part. It's the same stuff, but with a different dressing.

"The Unforgiven" has a nylon string; it reminds me of Morricone spaghetti westerns.

Right on! That's exactly it. I'm into that a lot. That early Morricone stuff. It's corny, but it's real moving. That song lyrically tells a story from start to finish, which is pretty different for me. I'm pretty proud of that one.

The first half of that solo was really melodic.

We got the Tele back there, the twangy thing.

You knew you needed a Tele because of the way you wrote it, or did it need a Tele because you got in the studio and it demanded it?

No, I pretty much knew what was gonna happen. Nobody else did. When they started molding the song in a different way, I went, 'Hey, wait a minute, I got this idea, I want to try it here.'

You used a lot of guitars on this record.

More than usual. I've always wanted to get experimental with different kinds of stringed instruments.

Why didn't you do it on *...And Justice for All?*

The songs weren't quite right for that.

But you're writing the songs!

Yeah. It wasn't a high priority. On this one, the songs were perfect for it. When you're in the studio, it gets tedious doing the basic tracks. But once you've got it all down and you start coloring the song, you get creative with different instruments. It becomes really fun, and Bob and I were running around, 'Let's try this amp!' That's when the studio becomes fun. A lot of stuff got sacked, and a lot of stuff stayed.

Do you still practice to get better?

Do I practice? Lately I've been. Since trying the new guitars, it kind of opened my mind. I'm actually reading articles in magazines and learning things about how people go about recording, and different ways of approaching recording. It amazes me how some people go in and actually record without overdubbing. As far as learning different kinds of guitar stuff, I've gotten into country picking like Danny Gatton. I actually bought a Hot Licks video. I bought a Tele, and put the B-bender thing on it.

Was that a result of Danny Gatton?

No. He didn't use a B-bender, but Bob had a B-bender. Bob's really into Jimmy Page, so he's got the doubleneck SG, he's got the Mellotron. For the song, "The Unforgiven," I knew I wanted that kind of sound, and someone said, 'A Tele gets the twangy sound like that.' I went, 'Okay,' and bought one.

What do you get when you watch the Danny Gatton tape?

That there's a whole different world.

Is that world worth exploring for you?

Personally, yeah. I'm not gonna write boogie tunes for Metallica. There's a fine line of bringing your own personal things in.

Do you think most people realize that you are the 'guitarist' in Metallica, and Kirk is the 'soloist'?

It doesn't really bother me. I'll say in interviews, 'Everything you hear on the album is me except for the solo guitar.'

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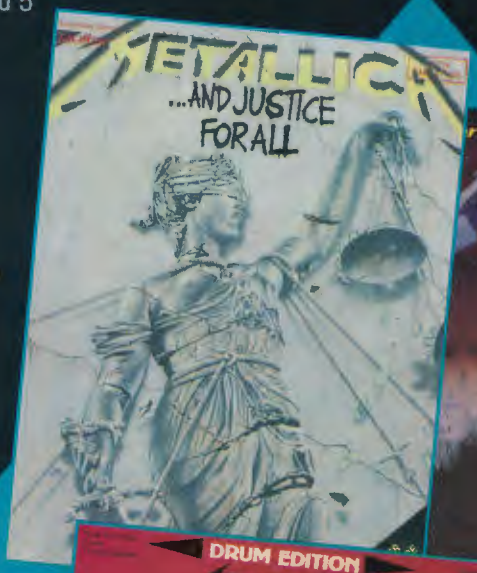

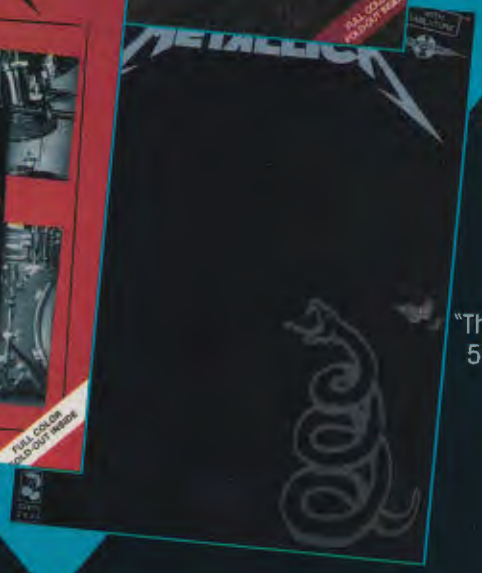

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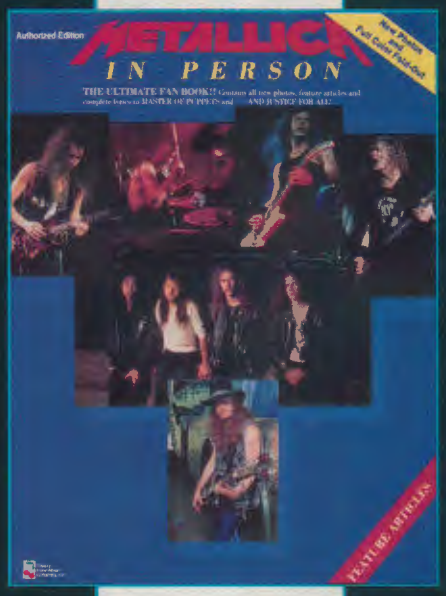

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Neil Zlozower

As guitar players, we're not as close as probably some other bands. Rhythm-wise, I kind of push him. 'Hey, that's not tight enough, let's get tighter.' He's a lead guitar player and he's really good at it, but rhythm for him is a little too stifling sometimes. When we recorded the bed tracks, we all played, which was cool.

What does Kirk play?

He plays the rhythm. He's not in anybody's headphone, but when the solo comes up, it's all on tape, so that helps the spontaneity. He had nine months to write the solos, and at some points you could really tell. 'Hey, man, that's too worked out.' Sometimes we'll just go, 'Forget that, just do something right now.' And a lot of the time, that will go right down.

Do you ever write with Kirk, or with Kirk and Lars?

I think on *Lightning* we did that. When we're all backstage, we'll sit and fiddle. Kirk'll go, 'Hey, what do you think of this riff?' I'll go, 'That's really cool, but instead of doing that tail, why don't you save the tail for later.' We'll help each other that way. But to do an album, we have to go through the library of riffs, and Lars and I build them that way.

Does Kirk say, 'Here's a cassette of my riffs. See you later?'

That's it, basically. 'Here it is. Pull whatever you want out of it.' He doesn't push, 'This riff's *gotta* go on there.' He's not persistent that way. He respects what's good for the project.

Do you try to *not* think like a guitar player when you're writing riffs, so they don't get too complex?

I like drums a lot, and I like writing that way. Single-notey kind of riffs don't get me, like in, for instance, Megadeth. It's a little too messy. You can't grasp onto it as well.

What lyrics are you most proud of?

"Eye of the Beholder," "Disposable Heroes," and on the new one, "Wherever I May Roam."

Is there a 13th song that didn't make the record?

There's loads of riffs left over, but when we write songs, every song we've written is on an album. We don't write 30 songs and pick out the best.

What older song do you still like to play?'

"Seek and Destroy" never goes away. I think we're pretty much destined to play that song forever. It's the simplicity of the riff. I always like the slower, heavier stuff. Off *Master of Puppets*, "The Thing That Should Not Be" is one of my favorite tunes.

For a guy who wants heavy rhythm, you like that classical nylon guitar.

It's a nice contrast, and I've always liked doing picking kind of stuff. I guess that's why I like using the Tele. But if there was an electric guitar and a classical sitting there and I was just sitting around watching TV, I'd pick up the classical. It's a little more interesting. Playing a melody and the root is challenging to me. I like doing that.

What guitars go out on the road?

ESP's making me a couple more Explorers. I made them a little thinner. They're more of a dense wood with the mahogany neck.

Have you used original Explorers?

I've done that, but I want to improve on that. It was a little too bulky. I wanted a thicker wood to improve the sound.

Will you play the Tele on the Explorer?

Who knows what extra things we'll have to do to get the song across live. What makes a song what it is? Certain people will say, 'Oh, that Tele part's great.' So I might have to do that. Live's completely different. Some of the parts, you don't really need to play. Sometimes you worry, 'Oh my God, they don't have the slide thing here. What's gonna happen?'

If you lost your Explorer, would that upset you?

It probably would. It depends on if I'm sitting down or not. Standing up, playing that guitar, there's something about the shape that is very comfortable for me. I started out with a Flying V, and my second guitar was an Explorer, just because I wanted to have something different. I've grown to love the shape and feel of that guitar. But I would sit down and write on anything. I could probably write the album on a Tele.

Is it still the Boogie top, probably Mark II, and a Marshall bottom?

Yeah, the Boogie Simulclass II for the head. In the studio, we combined that with the ADA preprogrammed stuff. It's the same Boogie head we used on the last two albums, with Marshall and Boogie cabs. We're going through a Boogie power amp, and I've got the Marshall vintage cabs. We've got the Boogie's for a little more edge and attack, and the Marshalls are nice and warm. We run it through some EQing, and that's pretty much it. For a clean sound, I have a Roland 120 going.

From a career point of view, you benefitted from the opening slot with Ozzy, and on the Monsters of Rock.

Those were the two that really got us going. Ozzy let us put up the whole stage. That was really cool of him to do that. We crushed on Monsters. I think we were really different to a lot of people, especially on that bill. There were a lot of bands that were regular rock, and we were a little more opinionated on how our style was, and people liked that aggression. That and some of our shirts! When we take support acts out, we want to do the same thing for them, but I think our fans are a little more dedicated to us, and *only* us, than some other bands. They're not too receptive to support acts. Certain bands work with that, and certain bands have a difficult time. Queensryche went out and gave it 110% every night to try to get people into them.

Are you aware of being METALLICA!

There is more pressure. More people are expecting things from you. We don't really let it get that huge in our own heads. We're a live band. We love playing live, and that's what it's all about. Coming up with new ideas for live performances is a big pressure. Explosions here and there. A guitar solo or a vocal rap thing, or a bass solo. On the last tour, it got really tedious. 'Okay Kirk, you've done the dive-bomb guitar thing for the last three tours. Let's get something new here.'

METALLICA

THE ROOTS OF THRASH

by Pete Prown • Photo by Ross Halfin/Zlozower

METALLICA & THE ROOTS OF THRASH

Neil Zlozower

IN the beginning, rock 'n' roll was about rebellion–rebellion from parents, from school, and from strict social mores. So when Elvis gyrated his hips off-camera on the *Ed Sullivan Show*, and Little Richard sang about scoring some "Tutti-Frutti" in the mid-1950s, conservative middle-America reacted in horror, while millions of teenagers across the country simultaneously exploded with joy. Chaos erupted again in the late-'60s with Monterey, psychedelia and Jimi Hendrix's flaming Strat, and then once more in 1976-77 when the Sex Pistols, the Damned and the Clash finally toppled the British Empire. During the last decade, the world of heavy metal experienced its own bloody civil war, and its cause was, in a word, Metallica. From the primitive rush of *Kill 'Em All*, to the *Master of Puppets* breakthrough, to the cerebral thump of *...And Justice for All* and *Metallica*, this so-called "thrash" quartet defied public resistance, industry-naysayers, and a near-total radio blackout to become heavyweights in contemporary metal, all on the strength of their music and a complete and utter dedication to the belief that thrash was right and everyone else in the pop world was wrong. In the end, the world realized its colossal mistake and accepted Metallica for what they are, which is one of the mightiest metal bands of our day.

At the beginning of the 1980s, heavy metal music was at a crossroads: Led Zeppelin and Deep Purple were now gone, Black Sabbath had lost their essential frontman, Ozzy Osbourne, and key bands like Grand Funk, Mountain and Humble Pie were considered all but ancient history. In their wake, heavy rock acts began diversifying like mad, no longer confined to the single hard rock/heavy metal tag that had existed since the genre's inception in the late-'60s. On one end of the metal spectrum was the growing pop trend promoted by Boston, Styx, Foreigner and Journey, while on the other were bands from the "New Wave of British Heavy Metal" (NWOBHM) such as Iron Maiden, Motorhead, Judas Priest, Diamond Head, Tygers of Pantang, Samson, and, to some degree, Def Leppard; in the middle, one could find mainstream mega-acts like Van Halen, Ozzy Osbourne and AC/DC. While this diversity usually makes for a healthy music climate, some non-musical factors began negatively influencing the metal scene at the time–more specifically, commercialism. The overtly commercial tone of the '80s–the "yuppie" era–began pervading each of these disparate metal zones at this time, and soon once-rebellious bands like Iron Maiden and Judas Priest started dressing up their stage shows with flashy leather-and-stud outfits and special effects extravaganzas a la *Star Wars*, something clearly related to the new-found visualization of rock 'n' roll via MTV and the coming of music video. Even more disturbing were the bands who reverted to a glam-rock approach and began using make-up and pouffey hairdos to adorn themselves, thus diluting heavy metal's inherent sense of danger and rebellion even more. By 1983, many hard rockers were baffled and even disgusted by these recent trends in metal, a feeling further amplified by the appearance of Eddie Van Halen on the smash dance single, "Beat It," by pop star Michael Jackson.

Enter Metallica: As a young band brought up on 70's hard rock–particularly Sabbath, Zeppelin and Priest–and then refueled by the New Wave of Brit-metalers, Metallica began crafting a savage, no-frills approach to metal in the San Francisco area following their 1981 formation. Soon, rock fans began talking about this new heavy rock sound, some calling it *speed-metal*, *hardcore*, or even *metal-on-metal*. Within a few years, rockers like Megadeth, Anthrax and Slayer also joined in the fray, and, by mid-decade, papers and magazines began covering heavy metal's new punk-influenced offshoot–*thrash*–as well as its undisputed leader, Metallica, a band that dared to play onstage in plain street clothes, such as T-shirts, blue jeans and sneakers. Yet it was this simple act of insurrection that set Metallica apart from just about every other young metal band in the land, and set the tone for the entire speed-core movement–*just be yourself.*

A NEW BEGINNING

Like any good rock revolutionaries, Metallica's early music was, in a purely commercial sense, almost impossible to listen to. Working with the same guitar-driven "noise" approach of such great proto-punk bands as the Velvet Underground, MC5, and Iggy & the Stooges, as well as real punks like the Pistols and the Ramones (and key proto-thrashers Motorhead), Metallica launched the speed-metal movement with songs that employed incredibly fast tempos, blithering guitar solos, and near-incomprehensible vocals–to the uninitiated, the music was a ceaseless wave of sonic distortion with unintelligible, gutteral snarling on top. Nonetheless, it was just the ticket for a generation of hard rockers disillusioned by commercial heavy metal and its related trappings. While some aspiring metalers envied Van Halen and AC/DC for their popular appeal and enormous album sales, others wanted to play a form of heavy rock that had no commercial potential, only pure expression. As such, speed-metal grew into a sort of high-voltage folk music, one whose practitioners sang about their lives, hopes and fears in a way that was meaningful to them. And, considering that this was at the onset of the Reagan-era, it's no wonder that early material by Metallica and other thrash acts focused on thoughts of impending doom, nuclear war, and social breakdown on a grand scale. Indeed, it was a period in which many people were scared and confused, and no other body of musicians expressed this global anxiety better than the young thrashers.

After rhythm guitarist/vocalist James Hetfield met drummer Lars Ulrich in the spring of 1981 and decided to record some tracks, Metallica began gaining a large word-of-mouth reputation, particularly in Europe, where tape traders passed along their *No Life 'til Leather* demo (as well as an early version of "Hit the Lights," from the 1982 compilation, *Metal Massacre*, which featured a guitarist named Lloyd Grant playing lead). Soon after, Metallica scored a deal with the fledgling Megaforce label and went to New York to cut a record. By this time, the band had also settled into a firm lineup, dropping bassist Ron McGovney for Cliff Burton and lead guitarist Dave Mustaine (now leading Megadeth) for former Exodus picker Kirk Hammett.

Though they had originally wanted to call their 1983 debut *Metal up Your Ass*, the more eloquently-titled *Kill 'Em All* was still enough to do the trick, selling over 300,000 copies, no small thanks to the blazing songs written largely by Hetfield and Ulrich. Interestingly, the version of "Hit the Lights" that kicks off the album is less like what we now call thrash than an embellishment of the high-speed boogies and metal shuffles of Motorhead and their NWOBHM counterparts; even Kirk Hammett's speedy, Schenker-inspired Pentatonic solos seem rather conventional in hindsight (in one interview, Hetfield also admitted that the popular "Seek and Destroy" was also a bit of a retread, this time from a Diamond Head song). However, by the second track, "The Four Horsemen," (co-written with Dave Mustaine), the essential sound of thrash comes into focus, mostly from Hetfield's furiously galloping rhythm riff and grim lyrics, as well as the varying tempos, Hammett's melodic solo, and the overall complexity of the arrangement. Even more quintessentially thrash are "Whiplash" and "Metal Militia," both of which explode with the kind of frenzied rhythm strums that James Hetfield made an essential skill for all speed-metal guitarists to learn and master. Other interesting cuts on *Kill 'Em All* are "Blitzkrieg," a song whose central chord progression is, perhaps unconsciously, a reworking of Jan Akkerman's main guitar riff from Focus' 1973 hit instrumental, "Hocus Pocus," and also "(Anesthesia) Pulling Teeth," which revealed to many the four-string talents of bassist Cliff Burton, who, although not a technical virtuoso, was able to play an extremely expressive solo that relied as much on sheer confidence and conviction as on the actual notes he produced from his instrument.

THE MOVEMENT GROWS (1984-85)

One of the key events of 1984 was when Dave Mustaine formed Megadeth. As an original member of Metallica, Mustaine is, along with James Hetfield, one of the players who should be credited with codifying the signature thrash guitar sound, particularly for meaty speed-rhythm riffing and frenzied solo spasms. Yet because of personality conflicts between himself and the other

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members of the band, he was ousted before the recording of *Kill 'Em All*, leaving Kirk Hammett to reap the glory as thrash's first great guitar hero. Despite this personal blow, Mustaine bounced back a year later with Megadeth. Along with bassist Dave Ellefson and a revolving door of lead guitarists, including, in succession, Chris Poland and Jeff Young, Dave Mustaine led Megadeth into the forefront of the speed-metal movement with 1985's *Killing Is My Business...and Business Is Good*, helping set the stage for the next wave of incoming thrash contenders.

While Megadeth decried the human condition in their music, Slayer drew upon Satanic, and indeed, *horror* sources for their lyric material, just as Black Sabbath did in 1970. Musically, the band opted for a cruder, more punk-oriented sound than more progressive bands like Megadeth and Metallica, giving guitarists Kerry King and Jeff Hanneman ample room to practice their barbaric chordal riffs and berserk solos (as on the early set, *Reign of Blood*), all with the ultimate goal of playing the heaviest and, indeed, *scariest* brand of thrash around. New York's Anthrax also began bringing the underground metal sound to the masses in the mid-'80s, though often leaning more towards social consciousness in their lyrics. Still, their talent for turning such diverse human emotions as rage, humor and despair into an aural wall of thundering guitar riffs and locomotive-paced drumbeats quickly made Anthrax a speed-metal leader, much of it based on the collective instrumental strength of guitarists Scott Ian (rhythm) and Danny Spitz (lead) and bassist Frank Bello. And for fans of metal with meaning, albums like 1985's *Spreading the Disease*, 1987's *Among the Living*, and the *I'm the Man* Ep, as well as *Speak English or Die* by Ian's influential sideband, Stormtroopers of Death (S.O.D.), are now considered essential recordings of thrash.

Another major milestone in the widening thrashscape was the appearance of Metallica's second album, *Ride the Lightning*. Where *Kill 'Em All* showed a band just taking its first speed-metal baby steps, *Ride the Lightning* revealed those same musicians up and running like a gang of healthy young thugs. *Lightning* also showed the band cutting away the remaining blues-based touches of the NWOBHM and playing pure thrash, though Metallica purposely threw in a ballad, the gripping "Fade to Black" (with its Thin Lizzy-like guitar harmonies), to keep pushing the envelope outward; thus, even as they were inventing this new style of metal, they were forcing it to move onward and keep from stagnating, as lesser musicians might have done. The album also revealed the maturation of Metallica's songwriting talents, with all members contributing ideas from the group's "riff tapes," which are recordings of various band jam sessions. Later, Hetfield and Ulrich had the task of going through these tapes in search of the strongest riffs and then assembling them into full songs (a not-uncommon method of songwriting these days, with Van Halen and Rush also among its notable practitioners).

Moreover, *Ride the Lightning* gave a clearer illustration of Metallica's unusual recording style than the first set. Strong advocates of sound-on-sound recording, the band recorded every instrument separately, which isn't unheard of in metal circles. But where many groups give their guitarists the roles of "lead guitar" and "rhythm guitar" as rough delineators of who solos and who doesn't, Metallica sticks to these titles rigidly. So, in reality, what one hears on a Metallica album is not really a metal quartet playing together but a power trio–Hetfield, Burton (later Newsted), and Ulrich–and a de facto "solo specialist," Kirk Hammett, who *only* does leads. All the other rhythm guitar parts and harmonies (and the odd solo) are Hetfield, though in concert both players share rhythm duties.

Hammett's reputation as a thrash flash also took a significant leap forward from his work on *Ride the Lightning*. Coming from a background immersed in Jeff Beck, Jimi Hendrix, and particularly UFO's Michael Schenker, the guitarist began taking greater chances with his leads at this time, something likely related to the lessons he had started taking the year before from a local Bay Area player named Joe Satriani, who is now world-famous for his own adventurous soloing capabilities. Satriani's input helped Hammett break out of the Pentatonic box mentality and go beyond the speedy Schenkerisms that he showered upon *Kill 'Em All*. And while the influence of the great UFO/MSG picker was still prevalent–witness "Fight with Fire"–the Metallica axeman also began adding classical elements to his speedcore repertoire, as heard in his breaks to the title track and "Creeping Death," where he takes a neo-classical solo. Considering that he recorded this lead in the spring of 1984, it's also clear that Kirk Hammett was not only breaking ground with thrash, but also with Bach 'n' roll, since it was at this same time that Yngwie Malmsteen was just gaining initial recognition for his Baroque-metal style.

RENDEZVOUS WITH OZZY

Metallica's landmark 1986 tour opening for Ozzy Osbourne is surely one of the most important events in the history of thrash. Not only did it mark the commercial acceptance of Metallica and speed-metal, as it was in support of the top 30 *Master of Puppets* album, but it also showed heavy metal coming full circle, as Ozzy–the godfather of dark metal–symbolically passed the heavy metal baton onto Metallica, whose energy and professional hunger reminded fans of Black Sabbath during their early-'70s peak (generous chunks of the tour were captured by fans with camcorders and later released in the superb *Cliff 'Em All* home video).

Of course, the historical significance of the Ozzy tour would be nil without *Master of Puppets*, an album many consider the greatest thrash recording ever made. From it came such speed classics as "Battery," "The Thing That Should Not Be," "Welcome Home (Sanitarium)," and "Damage, Inc.," each of which exhibits a wealth of diverse textures, tempos, time signatures and half-step chord progressions, not to mention the pummeling guitar and bass work of Hammett, Hetfield and Burton. Hetfield's genius as a rhythm guitarist comes to the fore on "Battery," where he constructs a lovely introduction of overdubbed acoustics before issuing forth a tidal wave of power chords and harmonies–all before the actual song even begins! He also proves himself a tasty soloist in the first break to "Master of Puppets." Cliff is typically strong throughout, takes a bass lead on the instrumental, "Orion," and contributes the dramatic chordal swells to the beginning of "Damage, Inc." As the lead guitarist, Hammett naturally got most of the attention from guitar fans, who lapped-up his manic, speed-picked solos to "Battery" and "Damage, Inc.," among others. His tone was vastly improved from previous Metallica efforts, making his Strat and Flying V-powered speed runs easier to hear, and his nervous, Tony Iommi-like vibrato all the more unnerving. From his performance on the record, Kirk Hammett was hereafter regarded as the premier guitarist of thrash, as the abundance of articles about him in rock and guitar magazines proved in the ensuing months.

Aside from the press interest in Hammett and Metallica, the success of *Master of Puppets* also awoke the rock press at large to thrash, and brought some much-needed publicity to other significant bands in the movement, such as Anthrax, Megadeth and Metal Church (with guitarists Craig Wells and founder Kurt Vanderhoof, later replaced by John Marshall), who in the next year issued such vital thrash platters as *Among the Living*, *Peace Sells...but Who's Buying*, and *The Dark*, respectively. Megadeth, in fact, followed up their disc with a successful tour opening for Alice Cooper, who, like Black Sabbath, had similarly helped set the precedent for dark metal in the '70s.

Despite the tremendous breakthrough Metallica made with *Master of Puppets*, the Ozzy shows and the public acceptance of thrash, 1986 still ended on a grim note, as Cliff Burton was killed in a freak bus accident during the Scandinavian leg of the tour. Not surprisingly, given the musical, and one assumes, personal strength within the band, Metallica realized that Burton would have wanted them to carry on, and that they did, quickly picking up Jason Newsted from the rising hardcore act, Flotsam and Jetsam. And, to prove their intentions to carry on, the revitalized foursome jumped into the studio in 1987 to bang out some guitar-drenched cover tunes by such band favorites as Diamond Head, Killing Joke and the Misfits. Once done, these blitzkrieg sessions were swiftly released as *The $5.98 EP/Garage Days Revisited*, a mini-album that was well received by fans, and surpisingly, even by critics, who appreciated the band's non-mainstream tastes and studio spontaneity. So, even with the devastating loss of Burton, the tail end of 1987 saw the Metallica juggernaut plowing ahead, seemingly unstoppable.

WORLD DOMINATION (1988-Present)

Two years after *Master of Puppets* forever changed the rules of heavy rock 'n' roll, Metallica reappeared with *...And Justice for All*, an album which blasted into the *Billboard* Top Ten, earned them a write-up in the prestigious *New York Times Magazine*, and confirmed every rave write-up or word-of-mouth recommendation ever given to the band. Muscular rockers like "Blackened," "The Shortest Straw" and "Dyers Eve" showed the central Hetfield/Ulrich writing combination to be as potent as ever, while "One," a multi-faceted epic that revealed the band's complete instrumental and lyrical strengths, was nominated for a Grammy in 1989 (Metallica performed the song at the awards show, but lost out to Jethro Tull).

While Hetfield and newcomer Newsted played their parts with exacting precision and fire, Kirk Hammett rose to the occasion on *Justice* and played some of his most expressive solos to date. For example, in "The Shortest Straw," he creates an abrasive, abrasive solo segment by using a G Pentatonic scale over a progression in the key of E, and on "The Frayed Ends of Sanity," plays the complete compendium of modern heavy guitar, including two-handed taps, bluesy metal runs, whammy bar dives, edge-of-pick harmonics, chordal riffs, trills, modal lines, unison and single-string-bends, and a fast ascending arpeggio reminiscent of Scorpions great Uli Roth. With these performances alone, Hammett taught aspiring metal players all over the globe to be as versatile as possible, as well as to take chances whenever possible, even if it means playing what some might consider "out-of-

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key" tones.

With *...And Justice for All* bolting up the charts, the thrashers' next move was to nail down a spot on Van Halen's much-coveted "Monsters of Rock" tour of the U.S., along with Scorpions, Dokken and Kingdom Come. Positioned in the second slot at the daylong metalfest, Metallica drew huge responses from the crowd at every gig, out-gunning Scorpions, Dokken, and in some people's opinions, even Van Halen. To boot, many thrash fans came just to see their favorite band, and left right after Metallica finished their set, despite the abundance of chart-topping metal music that was to come. For their hardcore followers, *no one* could top a blistering, outdoor Metallica concert–not even Van Halen.

Interestingly, Metallica's own global conquest of 1988-89 was really a microcosm of the mass thrash-mania that was rampant all over the planet. With speed-metal now becoming part of the rock mainstream, major bands like Slayer, Anthrax and Megadeth began commanding more attention, while "new metal" acts like Testament (with guitar virtuoso Alex Skolnick), Primus, Annihilator, Prong, Fate's Warning, Scatterbrain, and Suicidal Tendencies (with flash Rocky George) began moving up the speed-metal hierarchy. The thrash movement got another big boost when Faith No More, the eclectic San Francisco quintet with thrash picker Jim Martin, scored a 1990 hit with "Epic" and the album, *The Real Thing*, merging hardcore with funk and progressive rock for a truly unique rock brew. Another Bay Area band, Mordred, furthered the funk-thrash cause by adding a DJ/rapper to complement the Gothic-metal sounds of guitarists James Sanguinetti and Danny White, while "punk-funk" has enjoyed a surge of popularity via the Red Hot Chili Peppers and Jane's Addiction. To further diversify the speed-rock sound, England's Skyclad has been experimenting with a Celtic folk/thrash hybrid, while ex-Megadeth picker Chris Poland tried an instrumental thrash/fusion approach on his acclaimed *Return to Megalopolis*. Of course, not to be overlooked is the monumental 1991 "Clash of the Titans" tour, which linked Anthrax, Slayer and Megadeth for an evening of brain-crushing entertainment, all in support of their respective albums, *Persistance of Time*, *Seasons in the Abyss* and *Rust in Peace* (which features ex-Cacophony guitarslinger Marty Friedman now stepping into the lead guitar spot). Globally, too, thrash is a hit, especially in England, Germany and Japan, countries that have long been havens for heavy metal. Moreover, there are now even "boutique" record labels who specialize in the new metal sound, such as Noise and Combat. So, where speed-metal was struggling for its own basic survival just a half-decade ago, it's plain to see that, today, thrash is alive and well as it races towards the new millenium–truly a new sound for a new age.

Metallica 1983

Gene Ambo

As for Metallica, they are still the guiding light of the thrash movement, despite the emergence of these many colorful and talented new bands (as well as the glut of drab Metalli-clones). Now with the release of the streamlined, yet fierce, *Metallica*, the foursome seems poised to become the clear metal beacons of our era. Of course, that won't be known for years to come, but in the interim, thrashers around the world will still gleefully bang their heads to the speedcore roar of Metallica, as well as that of their high-voltage progeny. It may not be music for the masses, but to today's heavy rockers, thrash has become the sound of real musicians playing real music for real people. And in rock 'n' roll, that means a lot.

Smoking GUNSLINGER

In the post-Van Halen world of narrow-casting, the lead guitarist has become the solo specialist. Occupying this perilous position on the wing of the bomber Metallica, thrashing out blue jets of heat and light to illuminate the band's already molten material, Kirk Hammett, like a veritable host of other such highly evolved smoking guns, has had to deal with that very modern kind of rootlessness that comes from having attended college before you learned everything you needed to know about life and Chuck Berry in kindergarden. Widely regarded as a flash master, Kirk has been dabbling of late in these roots, the classics, the blues, simple songwriting structures, and the elements of rhythm–and how to use them all in service of the song. Attribute it to maturity, old age, experience, the new demands of the spotlight, the audience, the heightened competition, the producer, or just pure boredom with the old ways; the results have been as ferocious as they've been refreshing. We spoke to Kirk about all this, as well as how he translates this new ferocity into the often tedious medium of Metallica's typical Around-the-World-in-880-Days tour.

Interview John Stix ✠ Introduction Bruce Pollock

As a player, how do you strive toward getting as much energy, emotion, or anger out on everything you do, so it's just not another performance of a song that you've played a hundred times?
Everyone has a certain storage of emotions, and what you have to do once you hit a certain level on the physical side of your guitar, is to develop that vein between your instrument and those emotions. Last tour, I played every guitar solo the way it was on the album. This tour, I forgot how a lot of the guitar solos went, so I play different guitar solos every night! I was too lazy to relearn them, but it worked, because spontaneity has a lot to do with tapping that vein. If you play something totally spontaneous, you're building your vocabulary further. When you do it in a live situation, it has that much more energy and presence. That element of chance also adds to it.

Which songs do you do that with?
With a lot of the newer stuff, because it's new, people like to hear the solo that's on the album, so I don't deviate too much on that. But almost all the older material is different. I just hit a point on the last tour where I was bored with my playing, and it bummed me out. But playing different stuff every night keeps it exciting. I must admit, sometimes I have off-nights, but I guess that's the chance you have to take.

How else do you tap into that reservoir?
Well, practice. Having that dexterity, so that you know how to go for things. Wanna play a fast lick? You have to have the speed. If you want to play subdued, real slow vibrato, you have to have that vibrato.

Do you practice what you can't play, or what you can?
I practice things knowing it should sound a certain way and it's not sounding a certain way. A lot of the times it's other people's licks. I can still read music, but I have to sit down and think about it. Used to be, I could sit down with the instrument and read it right off the page and play it, but I haven't done that for ages. I do a lot of exercises–mainly modes, arpeggios, how to apply certain scales to certain chord progressions, certain chords for certain scales, and vice versa.

Did you use these elements on every Metallica record?
At one point or another, yeah. When it didn't flow instinctively, and I couldn't get the right passage in the right key, or I was playing a different scale, I had to sit down and work it out. I don't play that many arpeggios, 'cause that's something a lot of people do, and I try not to do something that everyone else is doing, but, when I did play arpeggios, I'd sit down and make sure everything was right.

Ross Halfin/Zlozowa

How has your love of the instrument evolved over the years?
I'm still trying to figure it out. The more you know, the more questions you have to ask. That's what I'm experiencing right now. For instance, I wonder what constitutes me being on and me being off. I can have a normal day, get a lot of sleep, have a nice breakfast, go to the gig, be in a great mood, rehearse, warm-up, walk out on stage and play like crap. Then again, I could not have any sleep, be hungover, walk out on stage and play like I've been playing for 50 years. These are some of the questions I ask myself.
Have you gotten any partial answers?
Not yet. I think that's what keeps me playing guitar.
Is there anything you do as a regime to try and have an on night as opposed to an off night?
Listen to great guitarists. I have a Stevie Ray Vaughan video which is a bootleg of the Japanese laser-disc of his live Tokyo gig. I listen to that almost every night after the gig, just to get ideas that I can sleep on. I try to plant it my subconscious.
You don't play like Stevie Ray Vaughan at all. So, if you're not going for the licks, what are you going for?
Emotion intact. The way he projected; the way he went for it.
How do you handle an off night?
Last night was a little rough, so I switched guitars. It made all the difference in the world. I got a beautiful new Flying V, one of only 16 that they made out at Specialty Shop, the Custom shop at Gibson. It's an amazing instrument. It keeps up with my hot-rodded ESPs, and this guitar is stock. So when I switched to that guitar, I just suddenly got a big lump of inspiration. It helped me out for the rest of the gig.
How about sound? Are you one of these people who is happy with what you sound like, or are you always on the prowl for the elusive perfect thing?
We did a Monsters of Rock thing in Europe last summer, and I had the greatest guitar sound onstage. It was amazing. I remember one night I had the flu and I had to go out onstage, and Chris DeGarmo said, "Don't worry, man, you're gonna do all right." My guitar tech, Fergie, was checking my guitar onstage, and he goes, "Listen, you have that waiting for you!" And I thought, "Man, you're right. I do!" My guitar was sounding wonderful. Of course, I had the amps onstage, and we were outside, which has a little bit to do with it, and we were playing through a few different cabs–actually, I was playing through two cabinets instead of one–and it was a great guitar sound. We get here, we go indoors, we have the monitor system, and a different amp system altogether–and I couldn't get it right away. It pissed me off. It was like the elusive guitar sound that I once had, that I knew I could get out of my setup, but we couldn't get it for the longest time, but just recently we managed to pin down something that's close to it.
And what was the little ingredient that you added that makes it more consistently close to what you want?
It was more low-mids in the sound, and less highs. I'm pleased with it, but say, Jeff Beck has a killer lead guitar sound on *Flash*. I like that sound a lot. It's real over-distorted, but it's still in your face. I'd like to have that lead sound. In fact, that was one of the CDs I brought into the studio to use as a reference point to get my lead sound. Gary Moore's last album had *amazing* leads. It's funny, 'cause Bob Rock said, 'You know, every lead sound you've ever brought in has just been lead guitar and drums.' I thought about it, and I went, "You're right." 'Cause what happens is, the bass falls out, the rhythm falls out, and it's just lead guitar and drums. So I go, "Well, let's get that with the whole rhythm section behind it."
Which is a hard thing to do.
Real hard. All those other frequencies in there...
...Eat up the space.
Yeah, exactly. What I was basically trying to tell him is that I wanted a big guitar sound. I think my tone on this album is the best tone I've gotten, though I did listen to *Kill 'Em All* the other day: someone put it on as a joke when I was having a party at my house, and I thought, 'Oh no, not this again.' But then I heard a lead sound and went, 'Whoa, that sounds pretty good there! That's not bad for a Marshall and a Boss distortion.'
How prepared were you for *Kill 'Em All*?
I'd been in the band for three weeks, and while they were tracking, I was upstairs with a little Marshall practice amp, working on everything all at once, and I'd come on thinking, 'God, am I ready? Am I gonna do this or what? What's it gonna be like?' I knew it wasn't gonna turn out sounding like *Electric Ladyland* or *Physical Grafitti*. We had a limited budget and a limited amount of time. Dave Mustaine was in the band before me, so I was told, 'Start the solo out the same way Dave did, but then do your thing after the first four or eight bars.' That helped out a little bit. But there were also solos added, where it was 100% and that's were I thought, 'Yeah, this is my opportunity.' At the time I wasn't very confident in my playing–this was only the second time I had ever walked into a recording studio–but I was pretty satisfied with the album. I didn't hear it for weeks, but then I heard it again and I felt like I wanted to puke.
When did you feel you began to have your own style?
By *Master of Puppets*. Until then I didn't feel like I had enough of a unique sound. I was just following guitar trends, doing arpeggios, a lot of really fast picking, keeping my chops up to the maximum, showing off. I thought I had to play my ass off to show every other guitar player out there that I could play. I had the gunslinger attitude. On *Master*, I started to slow down and give my solos a little bit more breathing space. I think the solos

on the new album are more of what I think of as my style. This is the direction I'm going in, which is a lot more bluesy, and not necessarily really fast playing. There is fast playing in spurts, but it's more tailor-made to the song.
Is wah-wah part of your style?
Absolutely. Bob Rock had to hide the wah pedal. I mean, he was getting mad. I was going, 'Look, this brings out a lot of the best facets of my playing.' It strikes a chord in me, and it's just an explosion–being able to play each phrase with a different tone. It's like when you speak, and you scream, and then you talk normal; your pitch raises when you're excited or goes lower when you're trying to make a statement. That's the way the wah pedal is to me. And I've been using it ever since I began playing, and

I'm still experimenting with it.

Classical guitar is also important to you.

Yeah, it's like the rock music/heavy metal stuff caters mainly to your more aggressive emotions, whereas classical guitar is more like a waterfall of emotion, a lot of different colors, shades and dynamics. A lot of it has to do with the player's fingers, his right hand picking technique and his vibrato, his sense of timing, sense of tempo. It's almost like you have the control of the conductor right in your right hand, and in your own individual sense of pacing and timing. It's a great thing. I've got to get back to playing more classical.

Can you do that with an electric guitar?

In certain situations, absolutely. Hendrix in "Little Wing" and "Castles Made of Sand" has the same sort of dynamics that classical guitar players have, the light touch, the heavy touch, and the flow.

Melody as chord, chord as melody.

Exactly. That's where Hendrix has influenced me the most, is in his chordal things.

That's not something we've ever heard on a Metallica record.

There was a lot of it on the end of "Enter Sandman," on the fadeout, but it didn't make it to the album. The fadeout came a lot sooner than everyone anticipated. Maybe if you go back and turn your volume *way* up as it fades out, you'll be able to hear some of that in there.

Are you satisfied as a player in this band, in the sense that you're primarily a soloist?

I agree with that. I basically come in and do the solos. I do write music. I bring my little bits and pieces of music to the band, and Lars and James arrange it with their riffs. But I think I'm a lead guitar player first, then I write music second, and everything else comes later. But there are a lot of aspects to my playing that people haven't heard yet. A lot of blues. I play slide. I tried putting in some slide playing, but it sounded too Allman Brothers. James loved it, but I think me and him were the only ones who liked it when I tried it. I listen to a lot of alternative music, like Sonic Youth, Sisters of Mercy.

As a soloist, you have a very finite universe. You know you're going in and you've got 8 bars or 16 bars; do you ever think, 'I'd like to jam out?'

I always do. A lot of times, I play into the next few bars.

But doesn't that mean you're not thinking about ending the solo?

Well, it has to come to a conclusion sooner or later, but what was always more important to me was an explosive beginning. Something that took off right from the first bar, whether it's very complicated, very melodic, very dynamic, or whatever. Like the beginning of "Dyers Eve." That had a great beginning and ending. I use to listen to Michael Schneker when I was real young or Hendrix, and they had a lot of dynamic intros that forced you to listen; it reached out and grabbed you. A good example of that is "Dance the Night Away," on *Force It,* by UFO. That's an absolutely amazing intro. It can also work out on a melodic front, too. The opening lick to the guitar solo on "Only You Can Rock Me," which is on UFO's *Obsessions*, is a good way of being explosive in a melodic sense. The opening lick to Hendrix's "Voodoo Chile" solo, That intro wah solo, says it all.

Tony Mottram/Retina Ltd.

Before you were in Metalica, did you think yourself as a soloist as well?

Yes, I started off wanting to be good at soloing. I worked on my rhythm and songwriting as well. Soloing is my speciality, the thing I do best, but it's very important to be able to play rhythm guitar and write music and put music together and be musical. You need to know rhythm guitar playing and you need to understand rhythm to be a lead guitar player.

How far in advance do you get the material to work on?

Months.

Is that too long?

I don't work on it every single day of the month. When I reach a certain point I stop working on it. I don't want to phase out the spontaneity factor. I think that's just as important as working things out.

Does the material sometimes demand a particular guitar?

A lot of times I'll think, this needs to have a real Hendrixy, clean sound, and I would instantly think Stratocaster. Or I would think it needs to have a real thick neck pickup type sound, and I would instantly think of my Les Paul Custom with the neck pickup. A lot of times I listen to the song and I think, what would someone I like play over this type of beat and this type of style. Maybe there's a Page thing that I heard a long time ago, that he did over this beat and this type of progression. I'll go to that and maybe get some ideas on tones and phrasing; then I'll go to my CD collection and listen to other things and sometimes use that as a springboard. For instance, on "Wherever I May Roam," the intro to the first solo is a 1990 heavy metal version of the intro from "The Wind Cries

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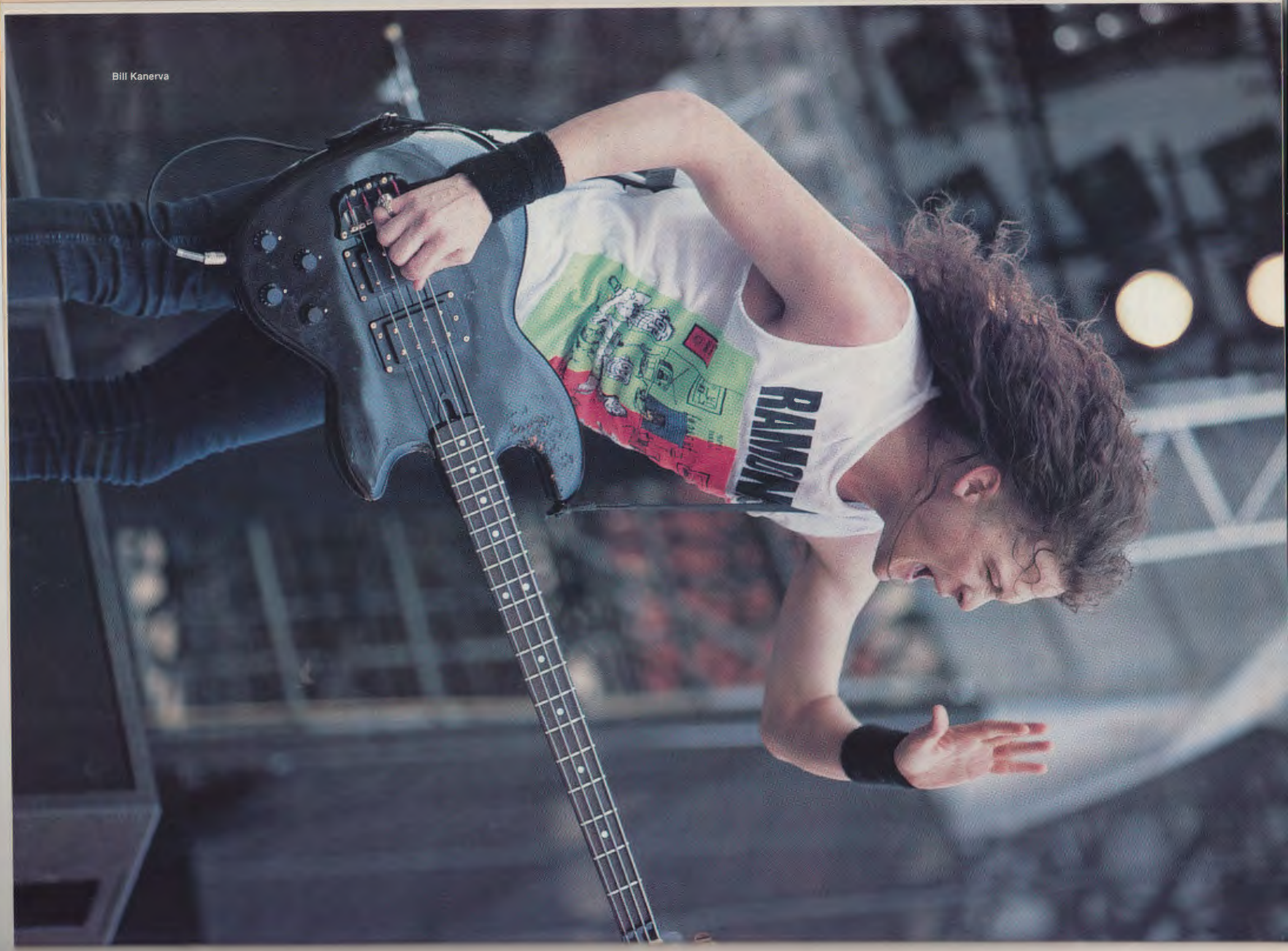

Bill Kanerva

JASON NEWSTED

Introduction by Bruce Pollock

Interview by John Stix

As part of the time-honored hazing tradition all new band members must suffer through on the road to ultimate acceptance, Jason Newsted expected to have shaving cream smeared over his belongings, and to be saddled with everyone's tab in a restaurant in Japan; the band had to know whether or not he could roll with the changes, Metallica being as much a fraternity as any heavy metal football team. What was a bit more disconcerting, given his experience as a major domo of the lower depths in Flotsam and Jetsam, was the fact that Jason's bass was also undergoing a hazing ritual of its own, fighting the ageless Metallica cliques and traditions, as much as the ghost of Cliff Burton, for sonic and psychic space on record. Now, five years into the program, Jason can finally claim his piece of the mix, on the new *Metallica* album, in which the band, the songwriters, the producer, as well as Jason himself, have all come of age as one, with a similar singular purpose in mind: Give the bass player some! Barely suppressing his glee, Jason addressed this hard-earned reciprocity.

In the Flotsam and Jetsam period, you were running the show. Can you give me some insight as to what works and what doesn't on that level?

I can tell you what I did personally. I was a very determined and stubborn, nose to the grindstone type of person. Everything from when I woke up to when I went to bed was Flotsam and Jetsam. The only fun I had was the livelihood of the band. I had a massive mailing list I'd be working. Every day I'd be trading tapes. Other bands would send me stuff, and I'd send our demos back. I sent stuff to all the magazines I possibly could. I would hound every record company–small labels, big labels. When somebody would give me a little bit of attention, I would send something to them every week. I would make them sick of me. One guy who had something to do with signing Metallica to Elektra paid attention to Flotsam for a second, so every week I would send him something, even if it was just a letter saying we came up with a new idea for a song this week. I'd send him a flyer for a show we were doing Friday night. I'd send in a tape of one song of a new demo we did on a four track. I put together a promo pack of every review that we'd get in any kind of magazine, no matter what language. After about four years, it was a cool looking book. I just hounded and hounded. It was 18 hours a day, probably, because I was working a day job as well. Flotsam and Jetsam rehearsed at night. I was on the first record that came out on Metal Blade.

How did Metal Blade sign you?

I had hounded them for a long, long time. We were on *Metal Massacre 5*. After that, I kept pushing and pushing. Eventually, a friend and I drove out there and they offered us a contract. I went over the contract and took it back home. The drummer's dad happened to be a business lawyer. I had him check over the contracts. We made our own stipulations. A few weeks later we did the record. I think our determination was important. They came out and saw some shows as well. I really like the first Flotsam album. I listened to it just last week for the first time in two years. It's great. The production ain't so happening, but we did the whole thing start to finish and mixed in seven days. When I go back and listen to some of the things, it's amazing that we remembered all those rhythm parts.

What was the budget for that record?

$7500. It sold 125,000 copies and it still sells. Some of the checks that I get for the Flotsam, maybe a couple hundred dollars every three months like clockwork, sometimes mean a lot more than the ones from Metallica. I put five years of my life into that. I wrote about ¾ of the music, and I wrote all the words. I didn't play on the second album, but I wrote three songs.

Were your chops better back then?

It was a different style of playing at that point compared to what I've evolved into these days. I was mostly into a double picking thing. It was very busy. In Flotsam, I would write the song on bass and the guitars would always follow what the bass did. In Metallica, it's exactly the opposite, and it took *Garage Days*, *Justice* and now this album, to finally come around to playing the bass the way I do. I was always used to writing the melody, so that's what I played on those other records. In *Justice*, I was just duping the guitar part in a lower register. The bass and guitars were the same.

Is that what you wanted to do?

That was my style. That was how I developed playing bass. Here's James' part, and I just do that to strengthen the part. Every once in a while I lay it back and play the bass part, but not very much. It was usually always playing the guitar lines, real fast–all with the guitar. As this album came around, I realized that I had to play bass if I wanted to be heard. I wasn't heard on *Justice*, which was a really big letdown for me. To this day, I haven't listened to that record since we made it, except if I want to go back and learn a song to refresh myself. Whenever I put it on, it ruins my whole day. I know what the bass part sounds like when I

play it live. The bass is huge now in those songs. When I hear it on the record, it's just not there. On this album, Bob Rock took time to get my sound. I went through 25 different basses and every configuration of amplifier and cabinet that was out there to get the bass sound you hear on the record.

Did the band know how you felt?

I said once or twice how disappointed I was. But there were a lot of factors that came into play. It wasn't just because I was duping the guitar sound. They would muddy up the guitar for one thing. There were so many frequencies that it was hard to fit in the bass. We didn't take time to fit the bass into the sound in order not to kill the bass drum and not to mess with the guitar. It would muddy all that up, plus the fact that I wasn't playing the bass part, I was just playing speed metal fast notes.

With the songs from *Justice*, could you have done a standard bass part for those songs, instead of following the guitar, or was it a function of the song?

On some of them I could, and on some it would be impossible, certain really fast songs like "Dyers Eve" and "Blackened." "Blackened" was my riff to begin with. That was the mode I was still in from the Flotsam stuff. I would give anything to be able to redo the bass parts on the songs where I could use what I've developed into. "One," "Justice," and "Shortest Straw," I could do a bit differently.

How about when you perform those songs live?

I've finally come to realize that the bass has to take its place in this band, especially, and on a lot of the older songs as well. It gives them a lot more depth and strength. Those guys helped me realize a lot about laying down the bass this time. It's maturing, and not worrying about playing so many notes. It's like if you're a bass player, play the bass.

When they brought you into the band, it wasn't to do that?

It didn't just have to do with ability when it came to do this gig. There were 40 guys who tried out, and a couple of the guys could play circles around me. But it's not just about playing, especially when we knew that Metallica was just starting to snowball at that time. I had my head together pretty good from dealing with all the Flotsam stuff, and dealing with record company people and magazine people and the business aspects, besides being able to play some bass. It wasn't just being able to be a player. We were the same age, had the same vibe, same influences. The bands we listened to earlier on, like Motorhead, all had to do with that.

When you joined, were they thinking of the bass laying down a part?

Not really. Cliff sometimes did cool bass parts that were different from the guitar parts, but you wouldn't be able to hear them. When I first came and auditioned, I was playing the guitar part, because that's what I heard. But actually in the back, Cliff was doing something totally different. James would point it out to me. A lot of the times he would play the guitar thing as well. That's why he would get drowned out. The guitarist and the drummer write the songs. They are the guys. It's only natural they're the ones you can't compete with. You have to work with them.

Steve Kalinsky

"Johnny B. Gayden, who plays for Albert Collins, had a lot to do with my new approach. Everything rides on Johnny."

When you write your bass part, do you get a lot of direction?

I like a lot of blues and r&b, soul music. That's what I listen to. A lot of things were a bit funky sometimes. Lars would have to say, how about leaving that out and just kind of laying it down. James would say, hang onto E for a second and then do your change. They would give me input, but I had already written my parts at home, sitting down with the tapes of just James' guitar and maybe a little bit of drums. I'd make my bass part then go into the studio and say, here's what I've got, and they'd go, hold back on that one and save a little bit there, lay back a little more there.

Do you enjoy players like Patitucci, or Berlin or Sheehan?

I have a lot of respect for those guys. I probably listen to Patitucci more than anybody else in that kind of feel. I've got the sketchbooks he put out. I like Stanley Clarke quite a bit. I like Mark King in Level 42, and Doug Wimbish. My favorite bass players are Geezer Butler, from Black Sabbath, Geddy Lee, Rob Grange from the Ted Nugent band, James Jamerson and Willie Dixon. I like the guys who can do fourteen-finger pull-offs. I think that's amazing, but I've never taken the time to try to do it. I play with a pick, so that's my strength. At home I mess around. I have a '52 Les Paul, one of the couple hundred made. It's still got the rugged old pipe thing coming up to hold the tail piece. There's little bolts on it. It's got the original strings on it.

You are a pick player, but you warm up with your fingers?

I just do major scale stuff, chromatics. Strictly exercises for a few minutes. Then I find myself doing a slow groove, trying to find a feel.

When it comes to recording, who does what?

Lars recorded his drums first, but we all played together for the whole thing. Lars has to have James there for his recording, so he can create the best thing he can. Kirk and I were there for James, to support him. So, all of us together go through 27 takes of a song in order for Lars to get it right.

During that time you never thought you were going for keepers?

No, never. It was always just scratch. I'd always do different things on each take. I tried some fretless on different parts. I used different accents. When we listened to it back, we'd decide which would be better.

After Lars gets it down, James is next?

Right. He does all the rhythms. Then I come in and we go back and forth. I'll do my bass stuff for the first eight hours of the day, and then James will come in and do extra rhythm parts and melodies and harmonies. We shift back and forth so nobody gets dead.

Is there anybody there for you?

If it was a fresh day for a fresh song, I would go in and Lars and James would be there. First we would see how the sound was doing. Randy Staub, the sec-

ond assistant, and I would get the bass sound together. We'd make sure it was happening like it was the day before. I was using old SVT's and they have their moods. Then Lars and James would come in and I'd show them what I had, or we'd maybe do a couple of takes and they would listen to it. After that, they'd go, that's cool for that song, and they would split.

The only other bass player I can think of who records after the guitar is Mike Rutherford for Genesis.

It's the way it is. It is an advantage for me, because to be able to feel the rhythm guitar when I'm playing my bass is a big help. To hear where he's going helps me focus a lot more on what I have to create behind it.

Does it gives you a better idea of where your sound is going to fall?

Absolutely. That has everything to do with it. Once his rhythm thing is there, then it leaves me my space to work above it and cut through and down below it, to give it that sound that holds it together. This time I really dig the bass sound. I'm really glad we took the time to get the sound. We took more time on developing the sound than we did recording, as far as I was concerned.

Was it a sound either you or Bob Rock were looking for?

Bob knew what kind of sound I liked. He had heard me play before. He had come to rehearsals prior to the album. We had all the music written when we met the guy. He sat in on rehearsals for a couple of weeks. That had never happened before with Metallica. It was a different theory, having an outsider come in and listen to our music, let alone make suggestions, like maybe you guys should try F# a little bit longer right there. What?! Especially James. He is very protective of his art. He went, okay. Sometimes it wouldn't work and sometimes it would. Bob Rock had really good vision. In August of 1990, when we were doing rehearsals, he knew what it was going to sound like in August 1991, before the record came out! He already had a picture of where that was going to sit and that was going to sit. I learned a lot from him about a bass sound, frequencies, and filling in these spots and not filling in the bass drum and still have a good, full sound. It was different for them recording me as well, because of how hard I hit. Sometimes you could hear my hits in the console room louder than what was happening out of the speakers! They had to have it quiet so they could hear what was going on. For the whole time I was recording, I had to have this foam wall all the way around me, where I could just barely see them. It was about four feet high and ten inches thick. It would kill my pick noise, so they could hear what I was actually playing. To capture that aggression was something different for them.

Did you record with the Alembic bass?

No, I recorded with Spector basses. I've got a pretty good bass collection. I tried a lot of my stuff. I used the Spector on 11 songs and on "The Unforgiven," I used a '59 P-Bass.

When you play live you use an Alembic 5-string?

I use a 4, 5 and 6 now. But the 5 mostly. When I went to tune the lower strings lower, I would still keep the Spector and change the gauge of the string. I would have the top four of my 5-string. I would have my .128 up here, so when I came to that part I could still do my low thing but the pickup was the same. We'd adjust the tension and we'd have to adjust the intonation each time. Since then I've found a 5-string Spector. I bought three new Spectors since the album and they are stashed away at home, so when the next recording comes up, I've got those ready so I won't have to do much adjustment. I've got a couple old SVT's too.

Was there any revelation going from four to 5-string bass?

Not a revelation, but it brought about a kind of cool strength. It brought around a new meanness. I didn't play 5-string until I got in Metallica. When we were recording *Garage Days*, I was looking through the guitar magazines and I saw this 5- or 6-string and I thought it would be cool to try that, tune that string lower and see if I could get that lower register. I was having real trouble dealing with the guitar. I thought if I could get that lower low register, maybe I'd get some space. I was working with ESP at that time and I said, "You guys got a 5-string happening?" I took their prototype 5-string, a red one. I still have it. That was it. After that, I was really convinced by the 5-string. I don't play four string except on most of the older songs that are just ripping. Other than that, the 5-string is always with me. It's me now.

Do you use live strings every day?

They always have to be fresh. Even after a couple of hours I change them. LaBellas. Good company and great strings. I haven't had a bad batch yet. They are Hard Rockin' Steel; the gauges are .128, .106, .086, .066, .046. 6-string is the same, with a .036 on the bottom.

Have you stuck with one bass for a long time?

I've stuck with Alembic ever since I got turned onto them a couple of years ago. I have my favorites at home to play. In my studio at home I play old Gibson E-3's all the time. I like my old Spector and EV; I play a lot of blues at home, and if you click

Continued on page 104

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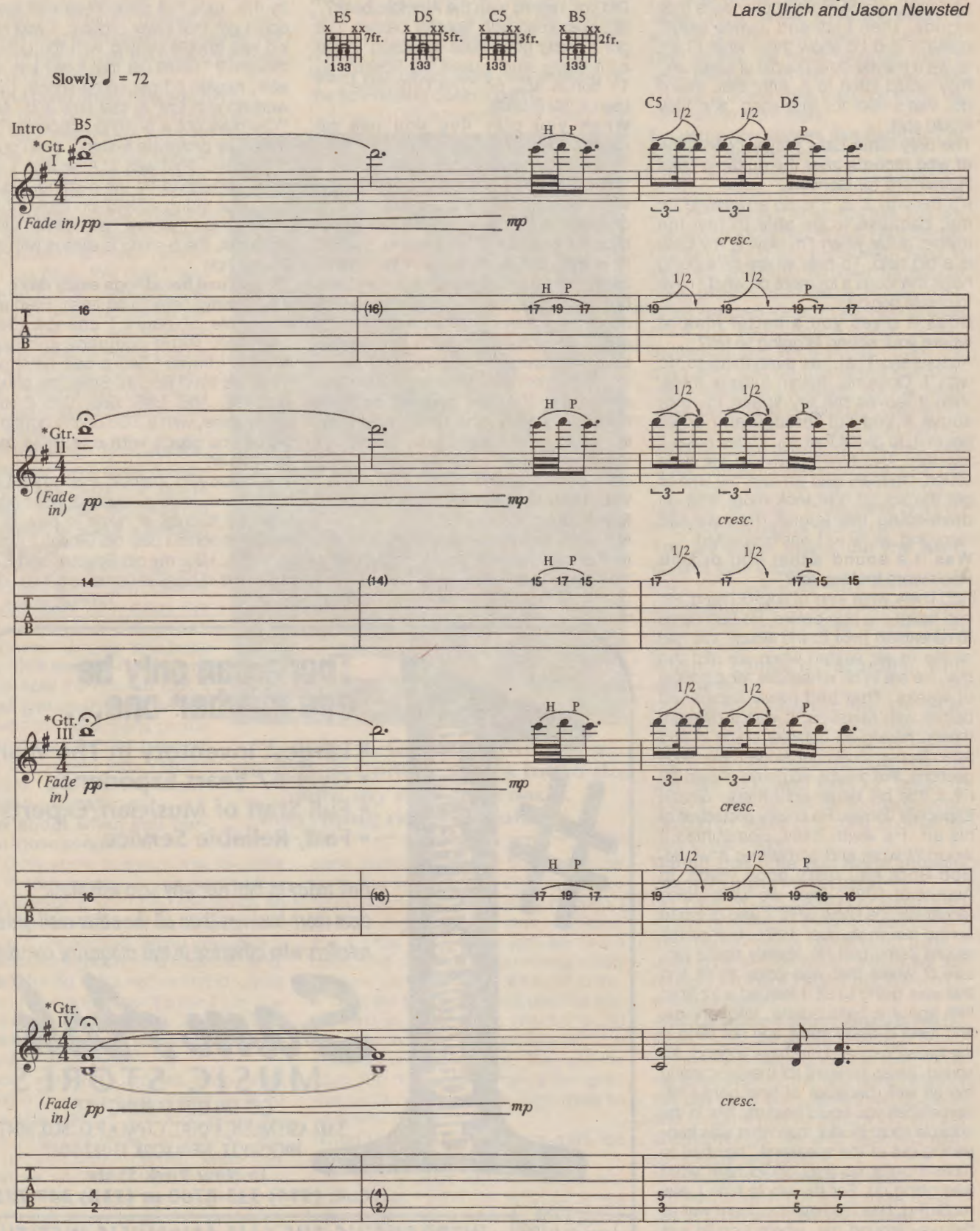
As Recorded by Metallica

(From the album ...AND JUSTICE FOR ALL/Elektra Records)

Words and Music by James Hetfield, Lars Ulrich and Jason Newsted



*All gtrs. recorded backwards.

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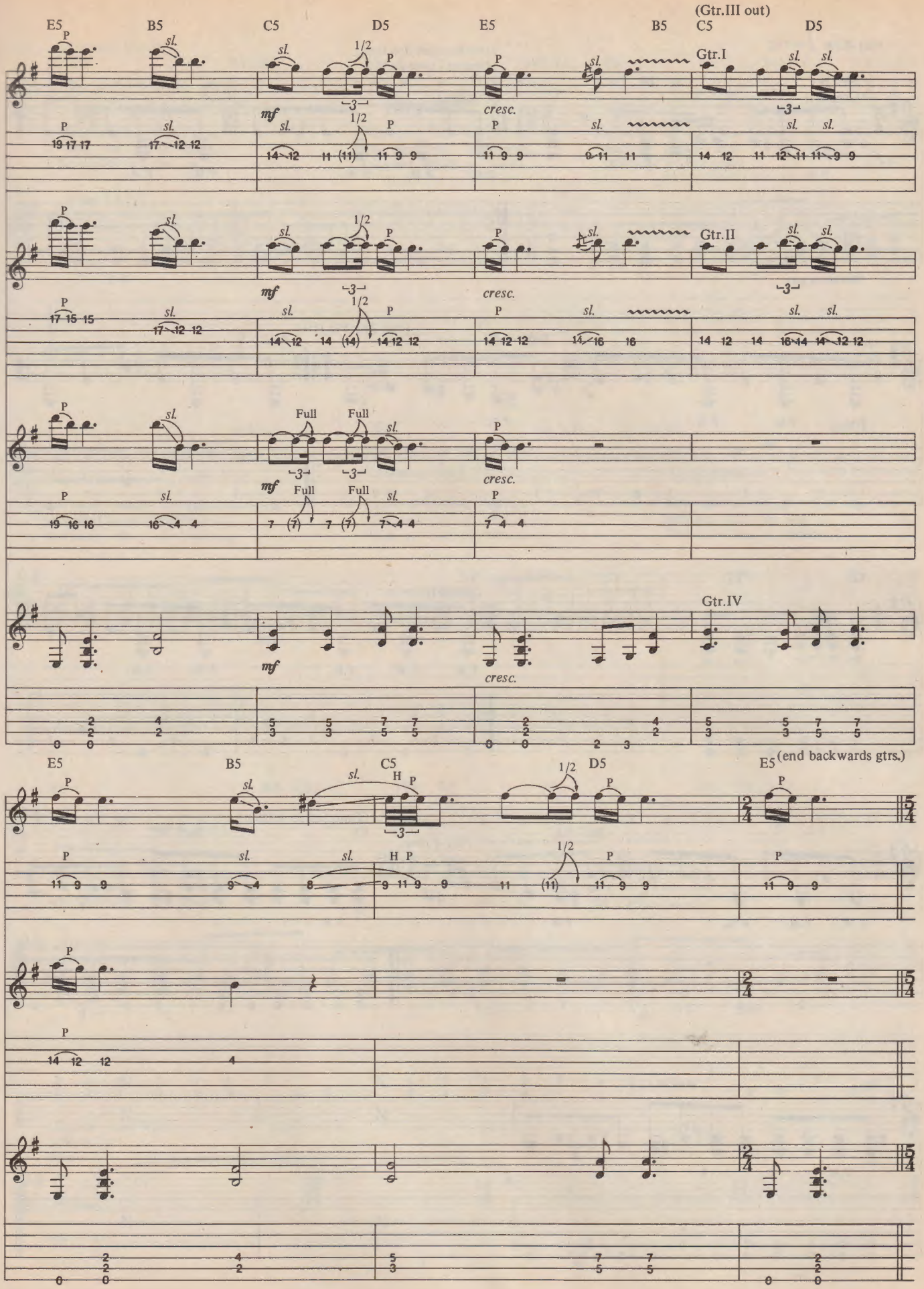
E5
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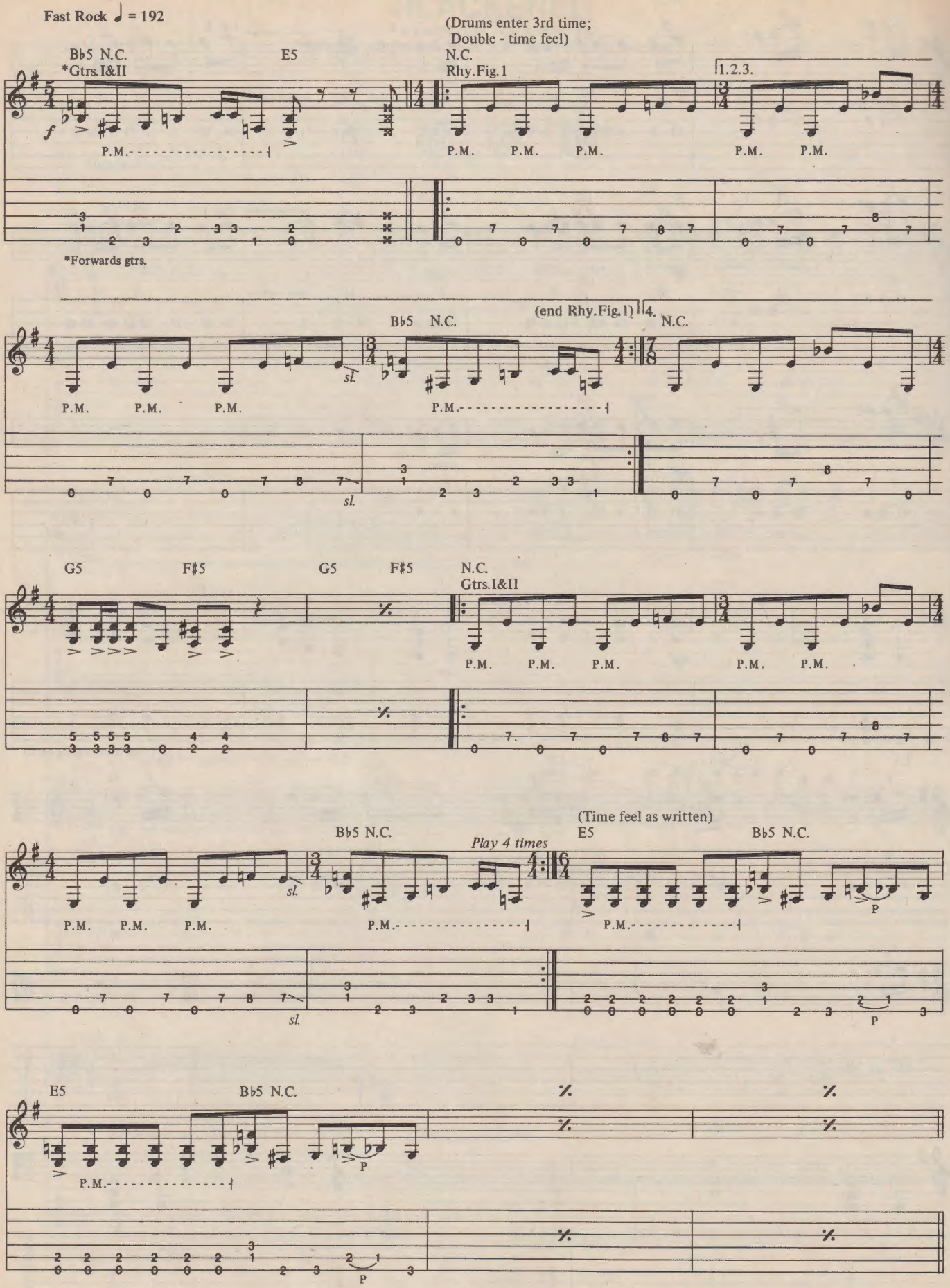

Fast Rock ♩ = 192
B♭5 N.C.
*Gtrs.I&II
E5
(Drums enter 3rd time;
Double - time feel)
N.C.
Rhy.Fig.1
1.2.3.
P.M.
*Forwards gtrs.
(end Rhy.Fig.1)
4.
B♭5 N.C.
N.C.
sl.
G5
F♯5
G5
F♯5
N.C.
Gtrs.I&II
B♭5 N.C.
Play 4 times
(Time feel as written)
E5
B♭5 N.C.
P
E5
B♭5 N.C.
P

1st - 3rd Verses

E5 B♭5 N.C. E5 B♭5 N.C. E5 B♭5 N.C. F♯5 G5

1. Black-ened is the end. Win-ter it will send. Throw-ing all you see in
2. Blis-ter-ing of Earth. Ter-min-ate its worth. Dead-ly nic-o-tine
3. Smoul-der-ing de-cay. Take her breath a-way. Mil-lions of our years in

Gtrs. I & II

P.M. P P.M.

B♭5 N.C. E5 B♭5 N.C. E5 B♭5 N.C.

to ob-scur-i-ty. Death of Moth-er Earth. Nev-er a re-birth.
kills what might have been. Cal-lous frig-id chill. Noth-ing left to kill.
min-utes dis-a-pears. Dark-en-ing in vain. Dec-a-dence re-mains.

P.M. P.M. P P.M. P

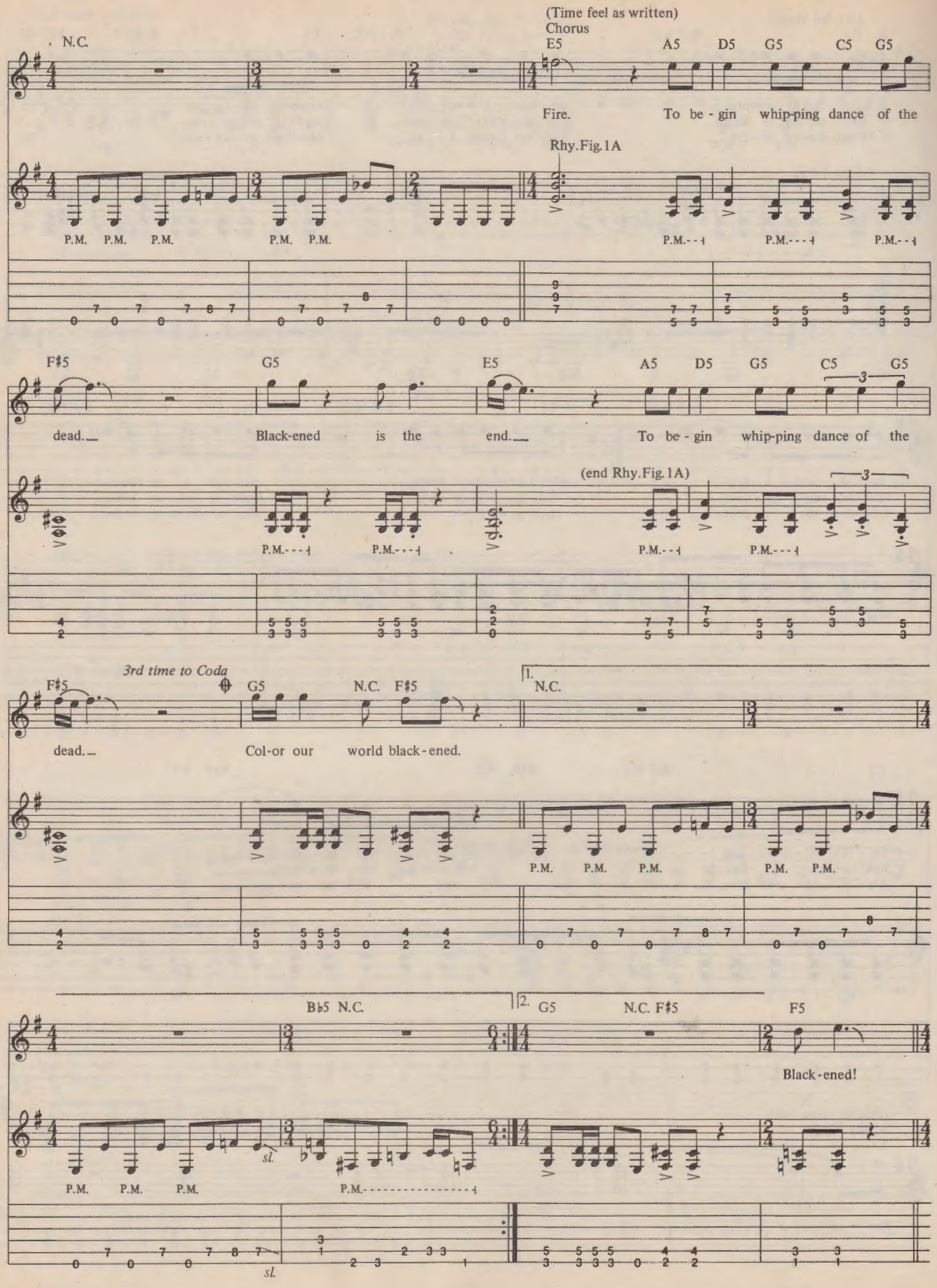
E5 B♭5 N.C. F♯5 G5 B♭5 N.C.

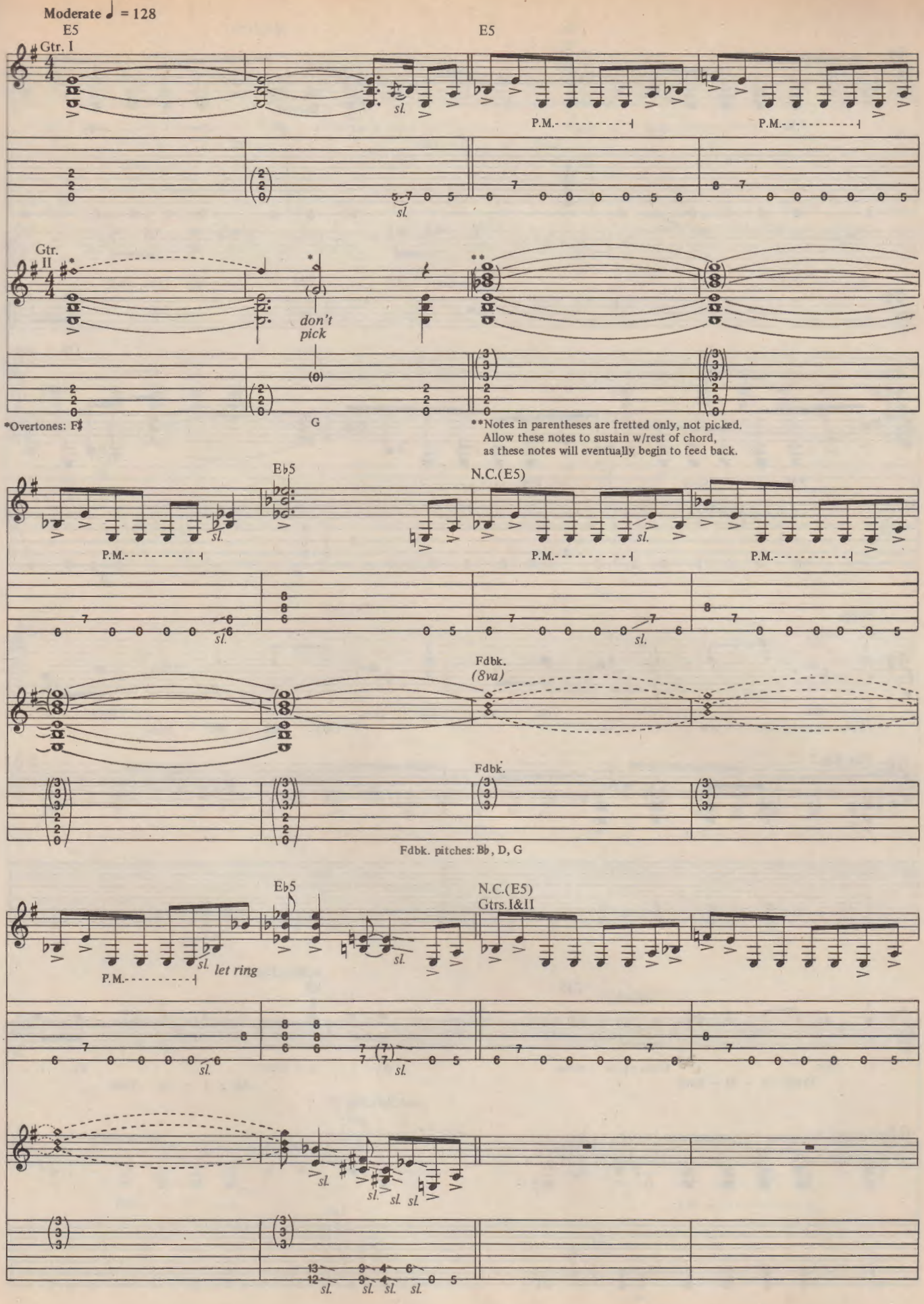
Ev-o-lu-tion's end. Nev-er will a-mend.
Nev-er seen be-fore. Breath-ing nev-er-more.
All is said and done. Nev-er is the sun.

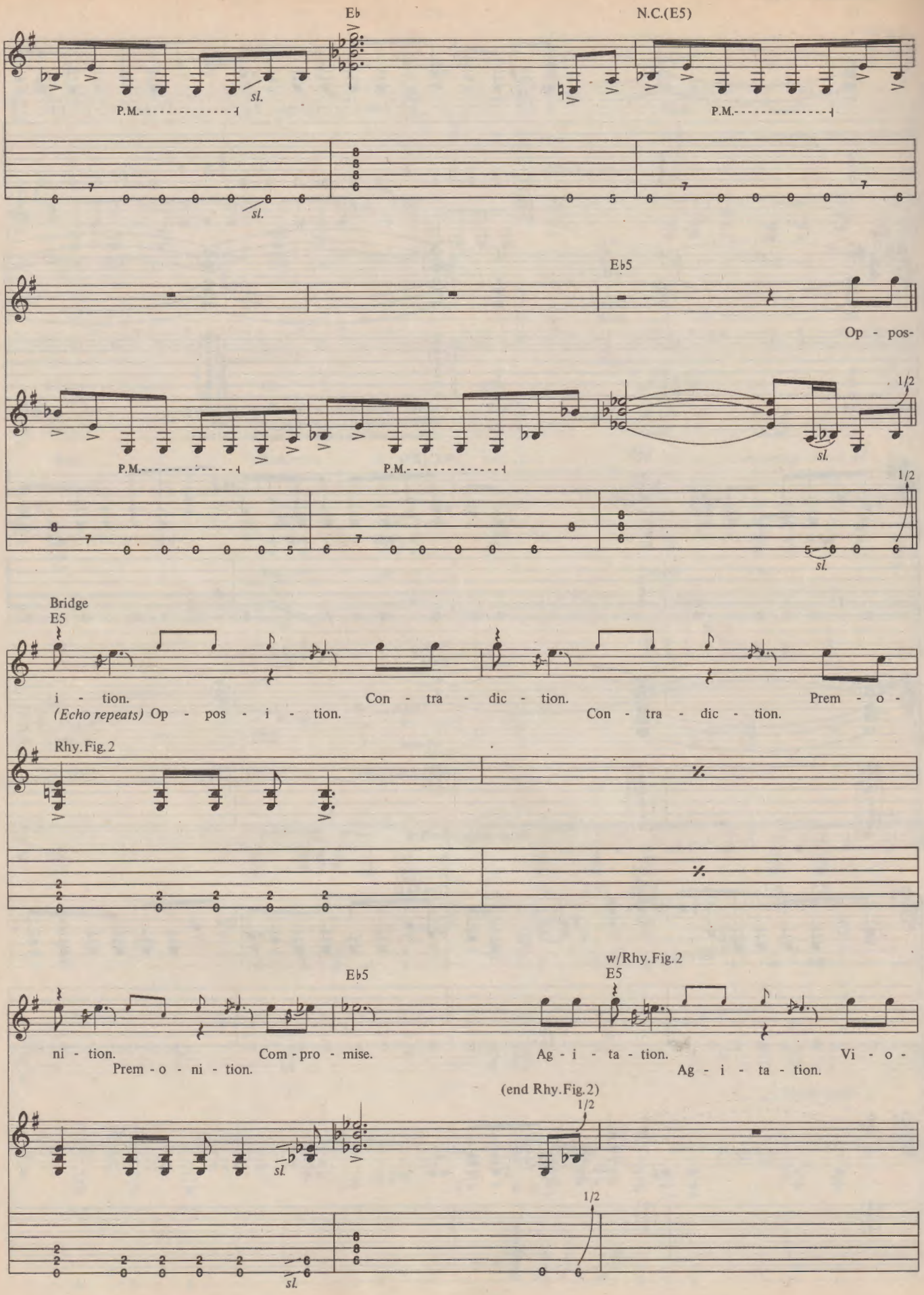
P.M. P.M. P.M. sl. sl.

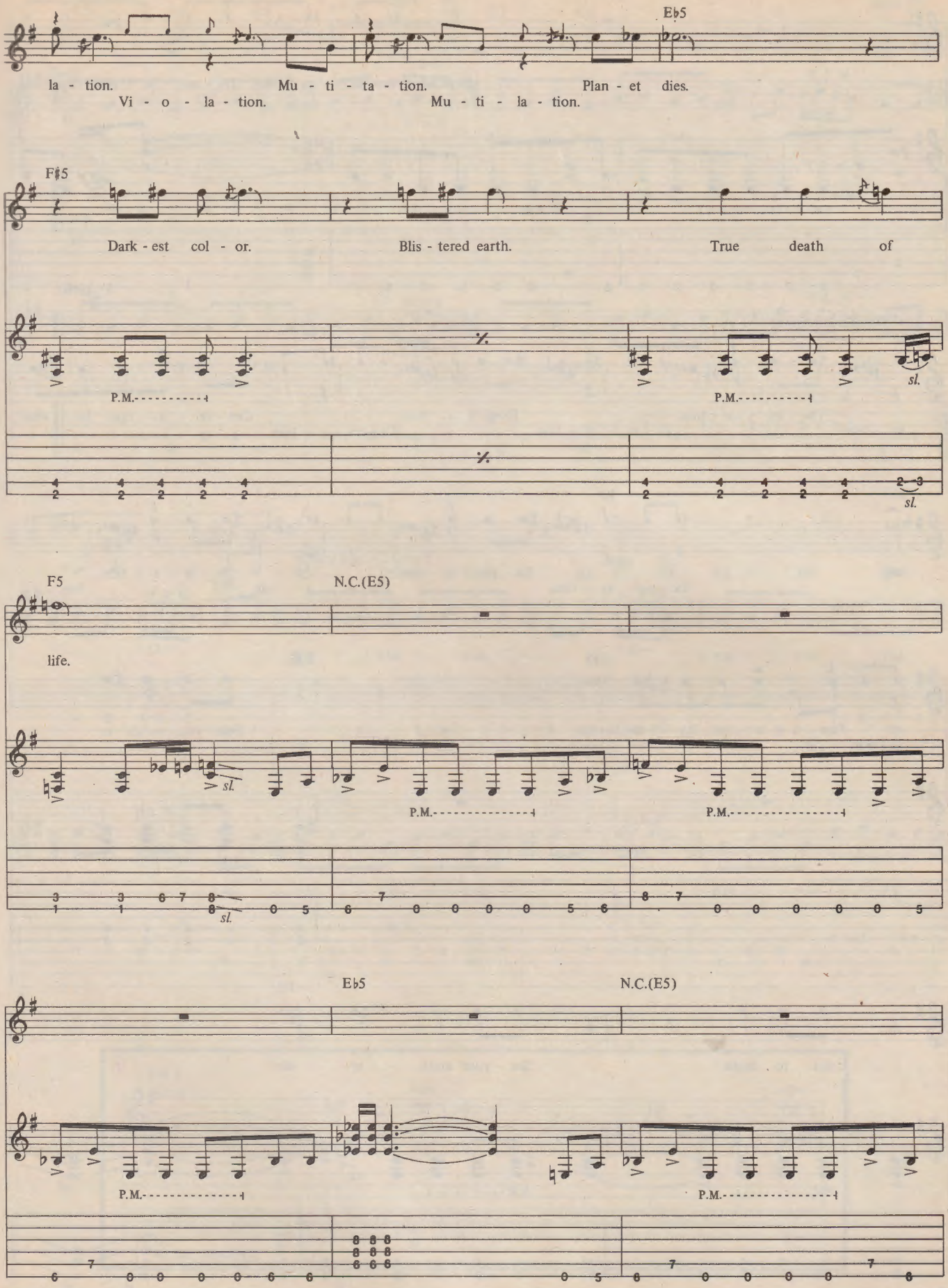
(Double-time feel)
w/Rhy. Fig. 1
N.C. B♭5 N.C.

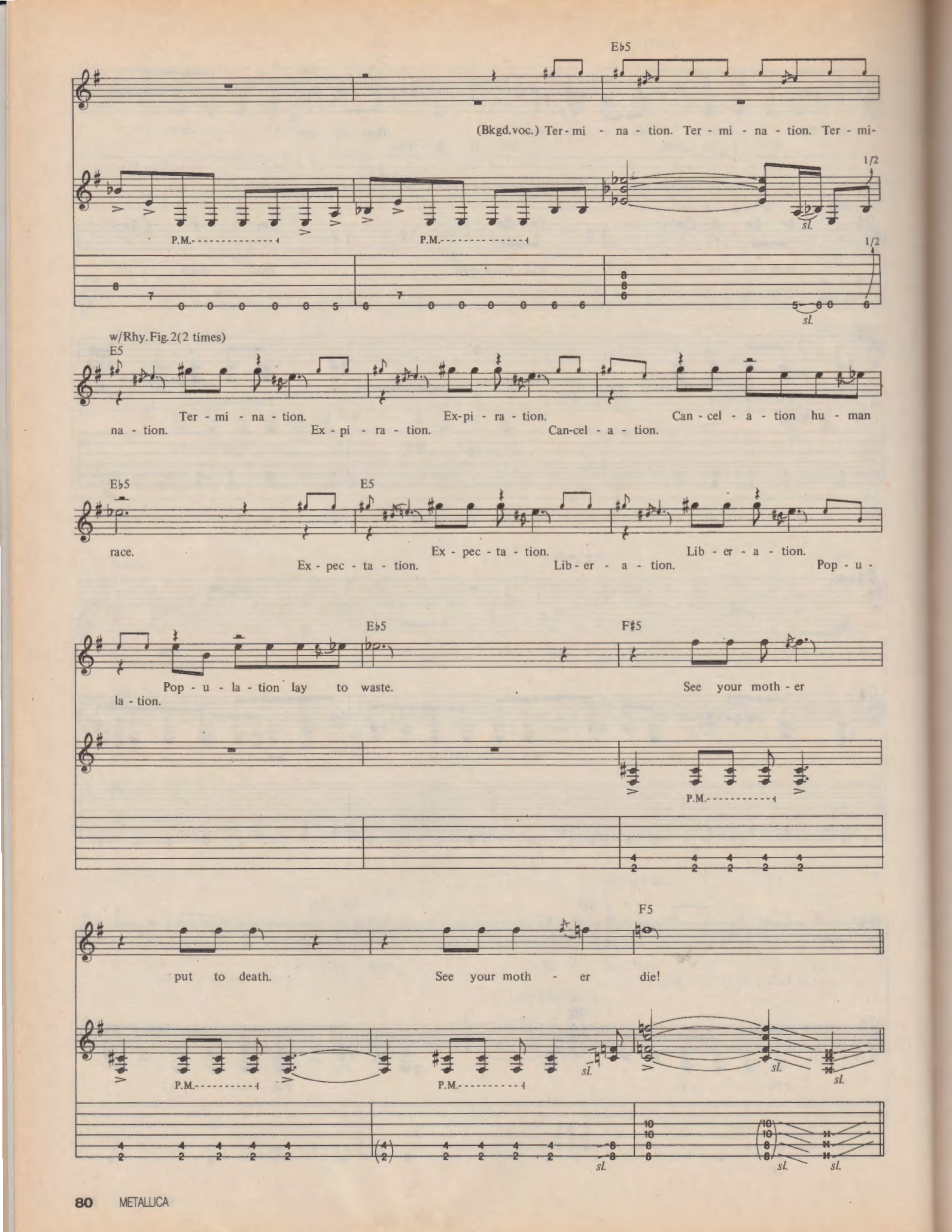
Nev-er!


(Time feel as written)
Chorus
N.C.
E5 A5 D5 G5 C5 G5
Fire. To be - gin whip-ping dance of the
Rhy.Fig.1A
P.M. P.M. P.M. P.M. P.M.
P.M.--- P.M.---- P.M.---
F♯5 G5 E5 A5 D5 G5 C5 G5
dead. Black-ened is the end. To be - gin whip-ping dance of the
(end Rhy.Fig.1A)
P.M.--- P.M.--- P.M.--- P.M.---
3rd time to Coda
F♯5 G5 N.C. F♯5 N.C.
dead. Col-or our world black-ened.
P.M. P.M. P.M. P.M. P.M.
B♭5 N.C. G5 N.C. F♯5 F5
Black-ened!
P.M. P.M. P.M. P.M.
sl. sl.


Moderate ♩ = 128
E5
Gtr. I
E5
P.M.
P.M.
sl.
Gtr. II
don't pick
*Overtones: F♯
G
**Notes in parentheses are fretted only, not picked.
Allow these notes to sustain w/rest of chord,
as these notes will eventually begin to feed back.
E♭5
N.C.(E5)
P.M.
P.M.
P.M.
Fdbk.
(8va)
Fdbk.
Fdbk. pitches: B♭, D, G
E♭5
N.C.(E5)
Gtrs. I&II
P.M.
let ring


E♭
N.C.(E5)
P.M.
sl.
E♭5
Op - pos-
1/2
Bridge
E5
i - tion.
Con - tra - dic - tion.
Prem - o -
(Echo repeats) Op - pos - i - tion.
Con - tra - dic - tion.
Rhy. Fig. 2
%
E♭5
w/Rhy. Fig. 2
E5
ni - tion.
Com - pro - mise.
Ag - i - ta - tion.
Vi - o -
Prem - o - ni - tion.
Ag - i - ta - tion.
(end Rhy. Fig. 2)


E♭5
la - tion. Mu - ti - ta - tion. Plan - et dies.
Vi - o - la - tion. Mu - ti - la - tion.
F♯5
Dark - est col - or. Blis - tered earth. True death of
P.M.
sl.
F5
N.C.(E5)
life.
E♭5
N.C.(E5)


E♭5
(Bkgd.voc.) Ter - mi - na - tion. Ter - mi - na - tion. Ter - mi-
1/2
P.M.
P.M.
sl.
1/2
sl.
w/Rhy. Fig. 2(2 times)
E5
Ter - mi - na - tion. Ex-pi - ra - tion. Can - cel - a - tion hu - man
na - tion. Ex - pi - ra - tion. Can-cel - a - tion.
E♭5
E5
race. Ex - pec - ta - tion. Lib - er - a - tion.
Ex - pec - ta - tion. Lib - er - a - tion. Pop - u -
E♭5
F♯5
Pop - u - la - tion lay to waste. See your moth - er
la - tion.
P.M.
F5
put to death. See your moth - er die!
P.M.
P.M.
sl.
sl.
sl.
sl.
sl.
sl.

Interlude
w/Fill 1(4 times)
Rhy. Fig. 3

1. (end Rhy.Fig.3)

Gtr. III: E5 D5 C5 ⑥3fr. G 2fr. F♯ E5 D5 C5 B5 ⑥3fr. G 2fr. F♯

Gtr. I

Gtr. II

2.

B5 ⑥3fr. G 2fr. F♯

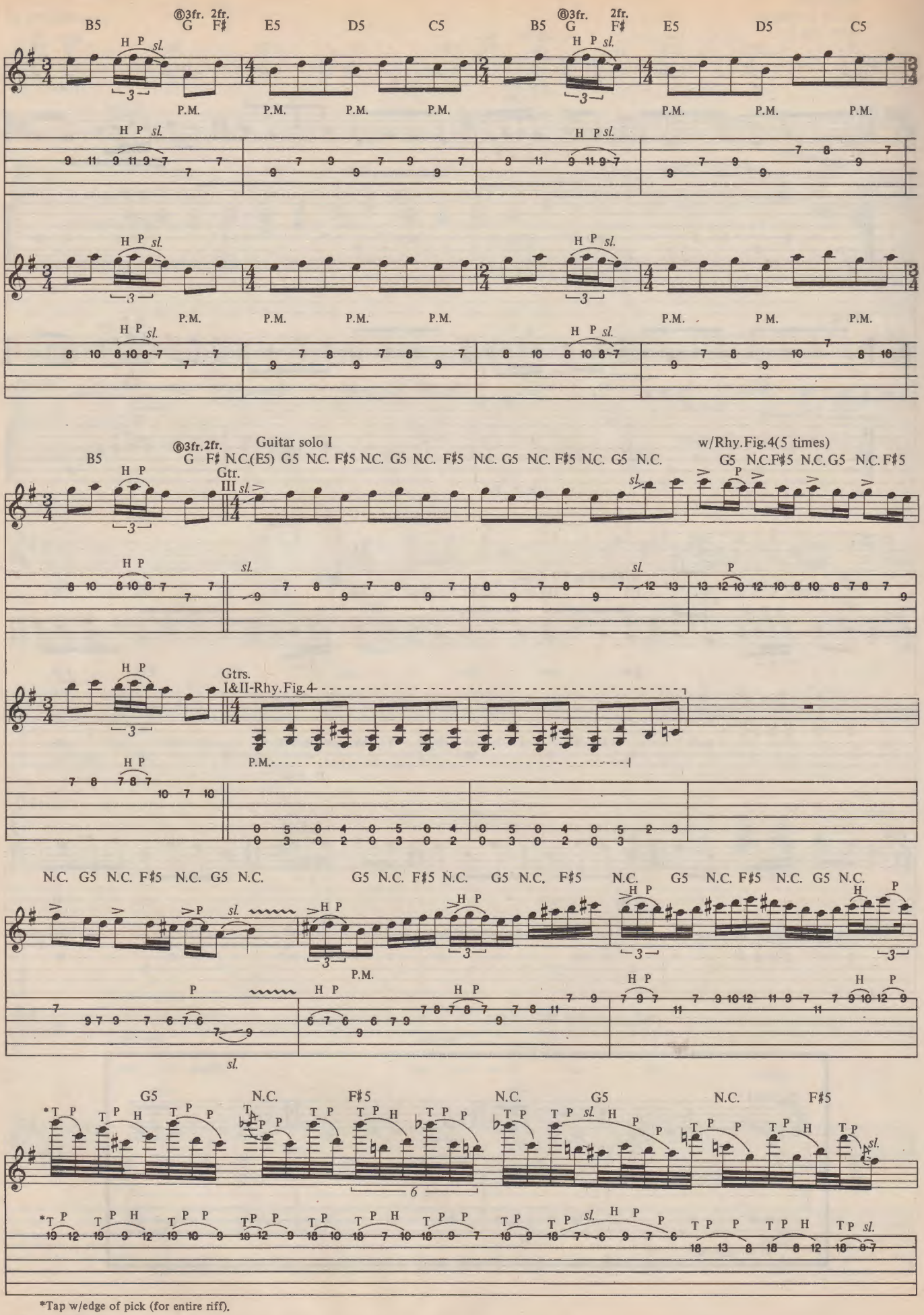
w/Rhy.Fig.3(2 times)

E5 D5 C5 B5 ⑥3fr. G 2fr. F♯ E5 D5 C5

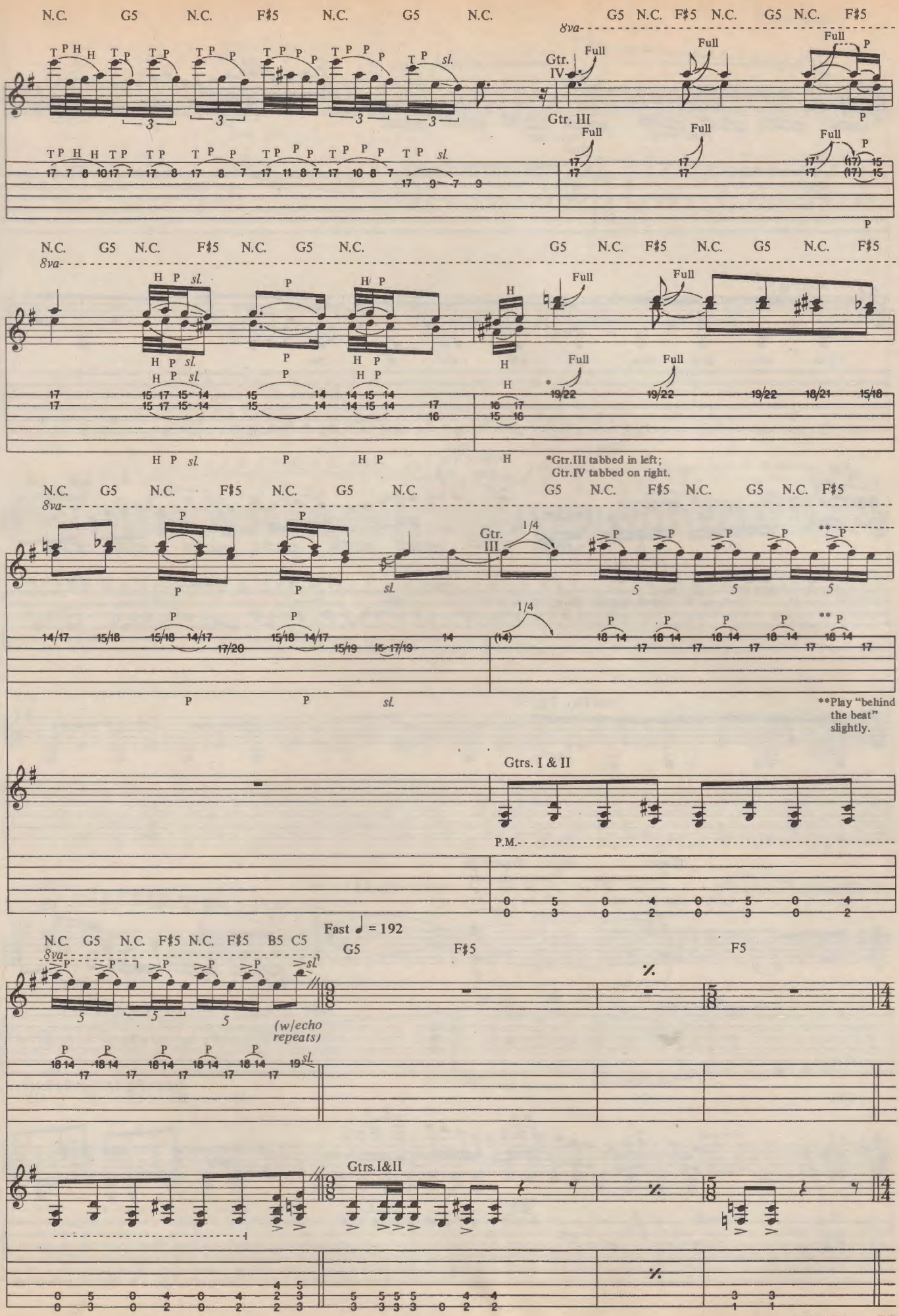
Fill 1

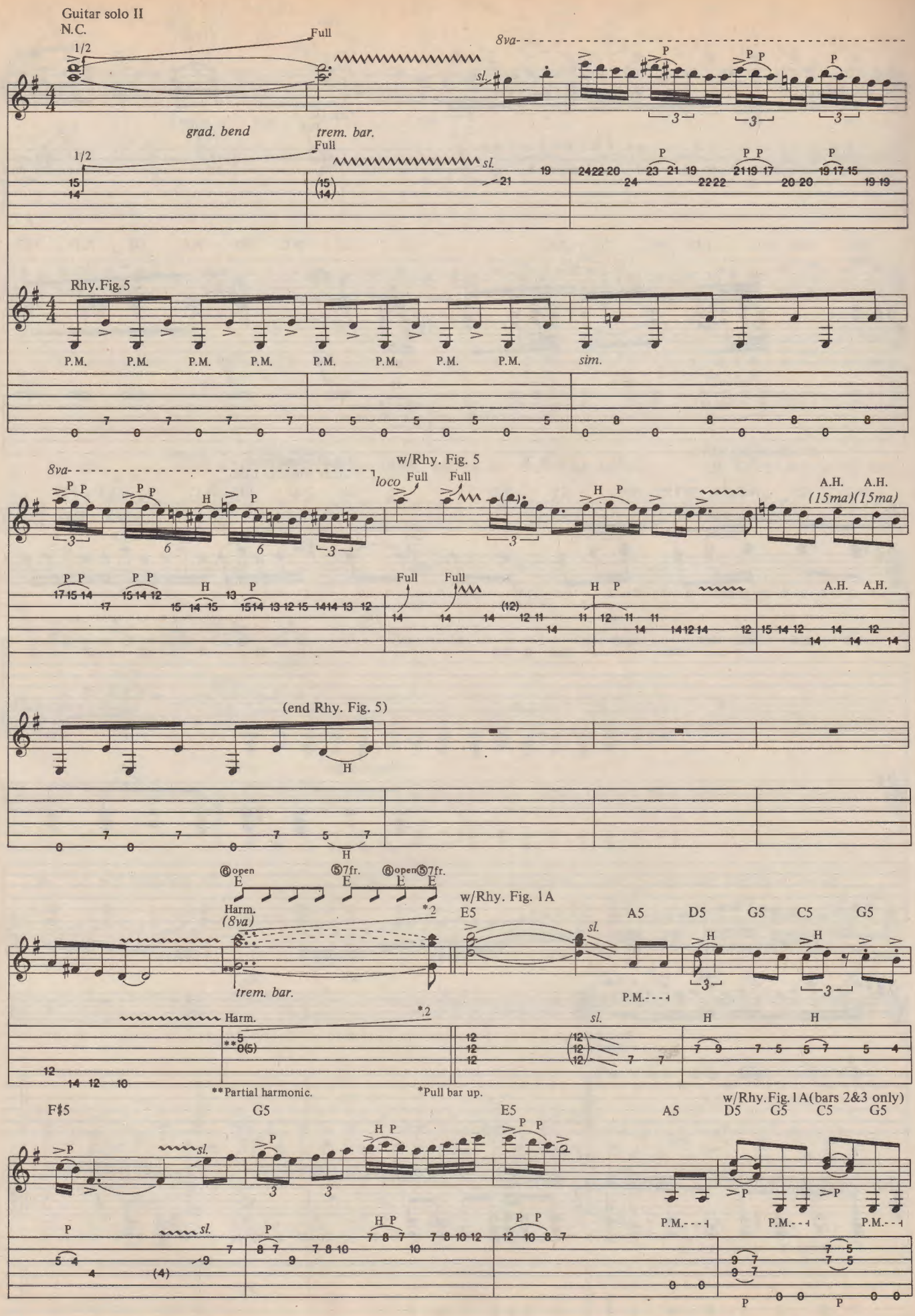
Gtr. IV

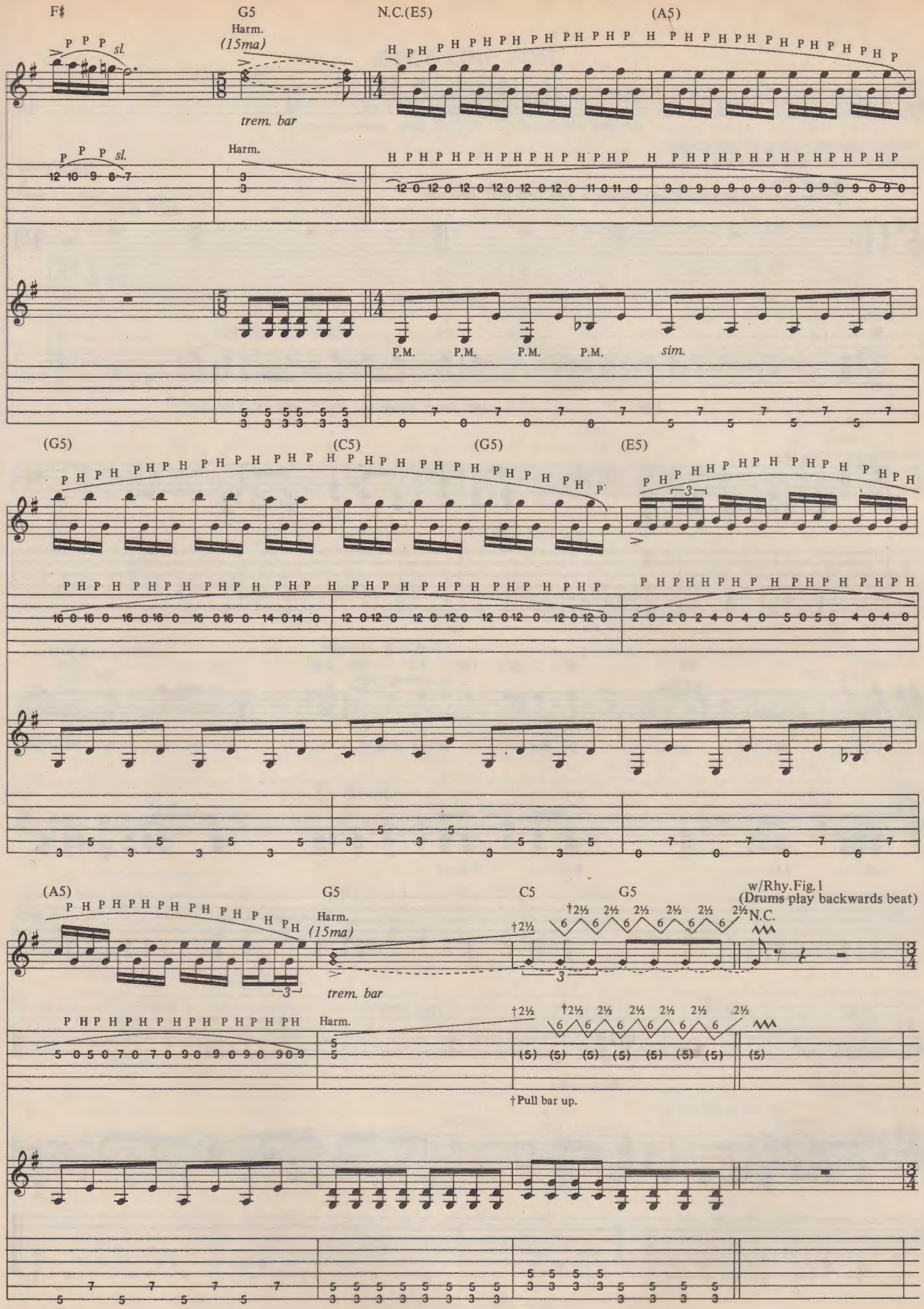
*Sl. 1st time only.

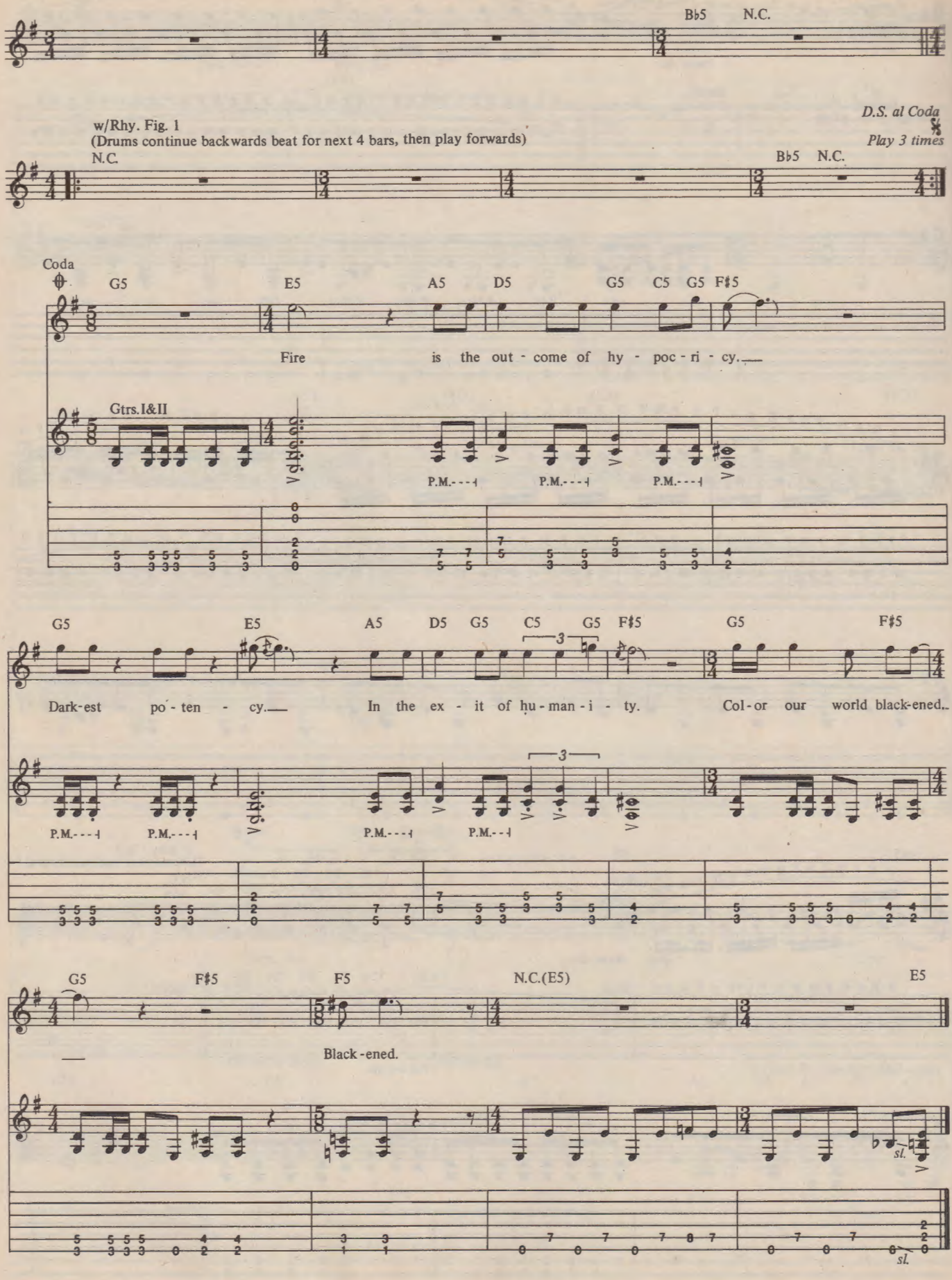


*Tap w/edge of pick (for entire riff).


N.C. G5 N.C. F♯5 N.C. G5 N.C.
8va
Gtr. IV
Gtr. III
Full
*Gtr.III tabbed in left;
Gtr.IV tabbed on right.
1/4
**Play "behind the beat" slightly.
Gtrs. I & II
P.M.
Fast ♩ = 192
N.C. G5 N.C. F♯5 N.C. F♯5 B5 C5
(w/echo repeats)
G5 F♯5 F5
Gtrs.I&II


Guitar solo II
N.C.
Full
1/2
8va
sl.
grad. bend
trem. bar.
Rhy. Fig. 5
P.M.
sim.
w/Rhy. Fig. 5
loco
Full
A.H.
(15ma)
(end Rhy. Fig. 5)
Harm.
(8va)
w/Rhy. Fig. 1A
E5
A5
D5
G5
C5
**Partial harmonic.
*Pull bar up.
w/Rhy. Fig. 1A (bars 2&3 only)
F♯5


F♯
G5
Harm.
(15ma)
trem. bar
N.C.(E5)
(A5)
P.M.
sim.
(G5)
(C5)
(G5)
(E5)
(A5)
G5
Harm.
(15ma)
trem. bar
C5
G5
w/Rhy.Fig.1
(Drums play backwards beat)
N.C.
†Pull bar up.

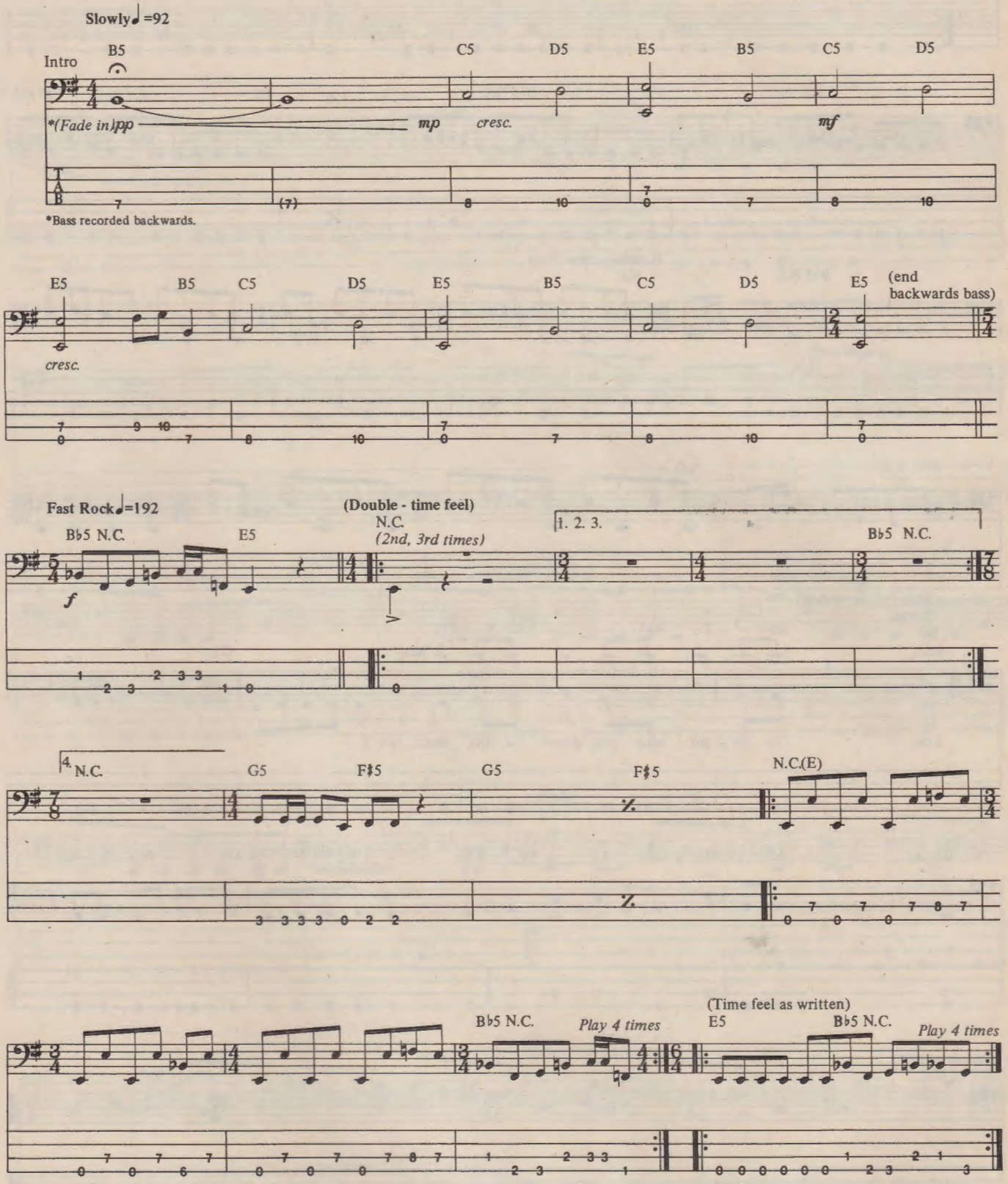

B♭5 N.C.
D.S. al Coda
Play 3 times
w/Rhy. Fig. 1
(Drums continue backwards beat for next 4 bars, then play forwards)
N.C.
B♭5 N.C.
Coda
G5 E5 A5 D5 G5 C5 G5 F♯5
Fire is the out - come of hy - poc - ri - cy.
Gtrs.I&II
P.M.
G5 E5 A5 D5 G5 C5 G5 F♯5 G5 F♯5
Dark-est po - ten - cy. In the ex - it of hu - man - i - ty. Col - or our world black-ened.
P.M.
G5 F♯5 F5 N.C.(E5) E5
Black - ened.
sl.

BASS LINE FOR
BLACKENED

As Recorded by Metallica

(From the album ...AND JUSTICE FOR ALL/Elektra Records)

Words and Music by James Hetfield, Lars Ulrich and Jason Newsted



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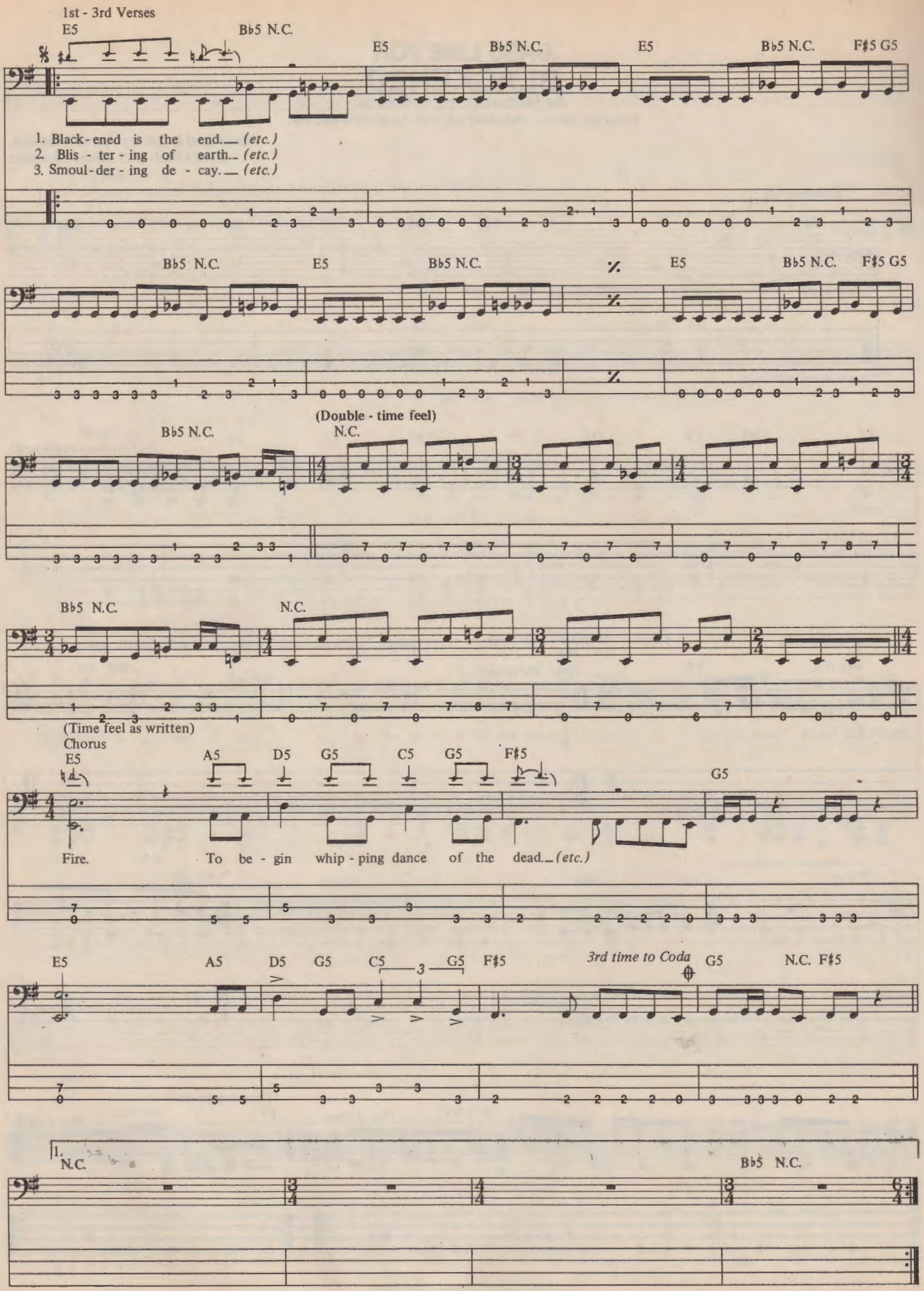
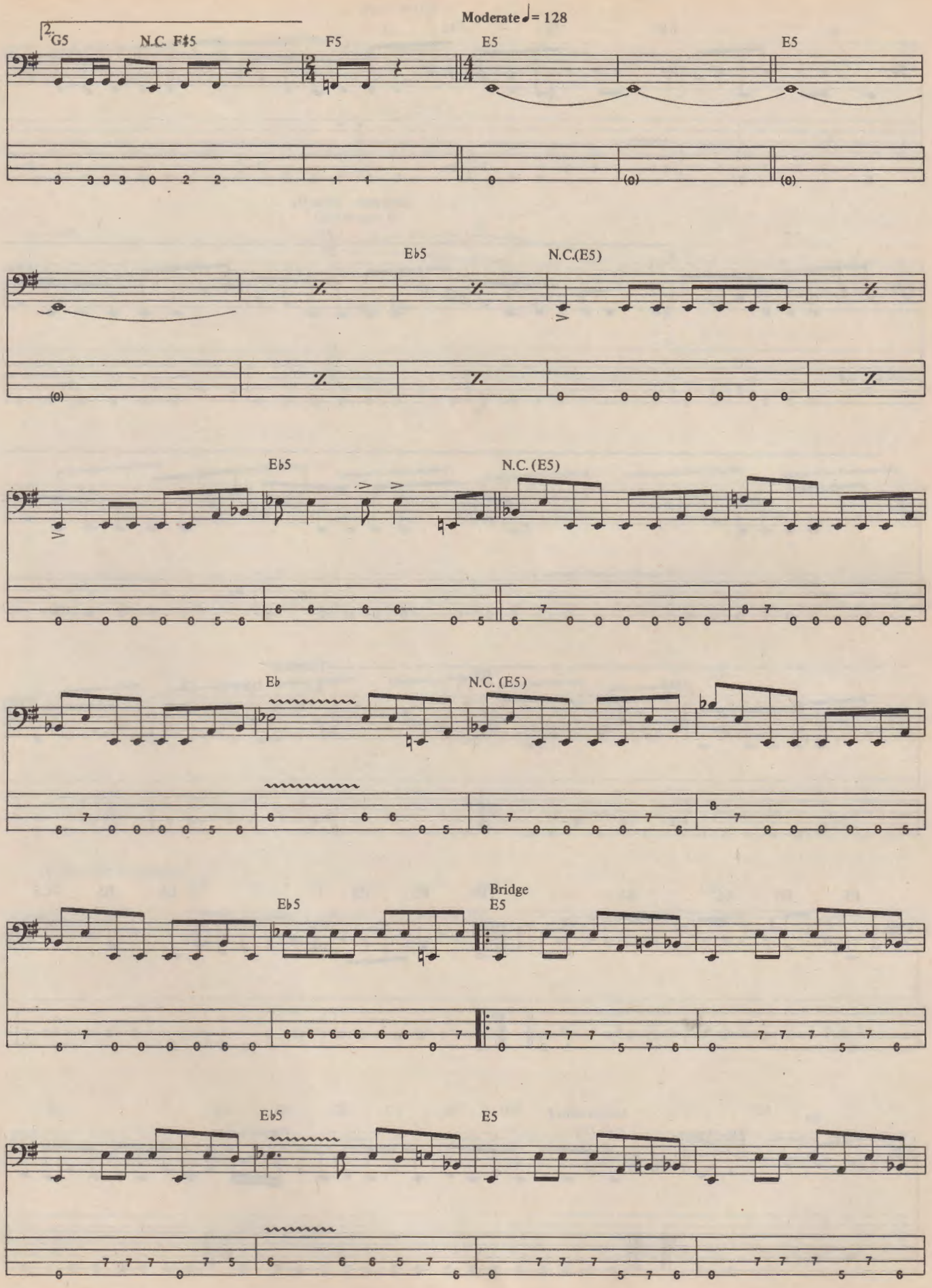
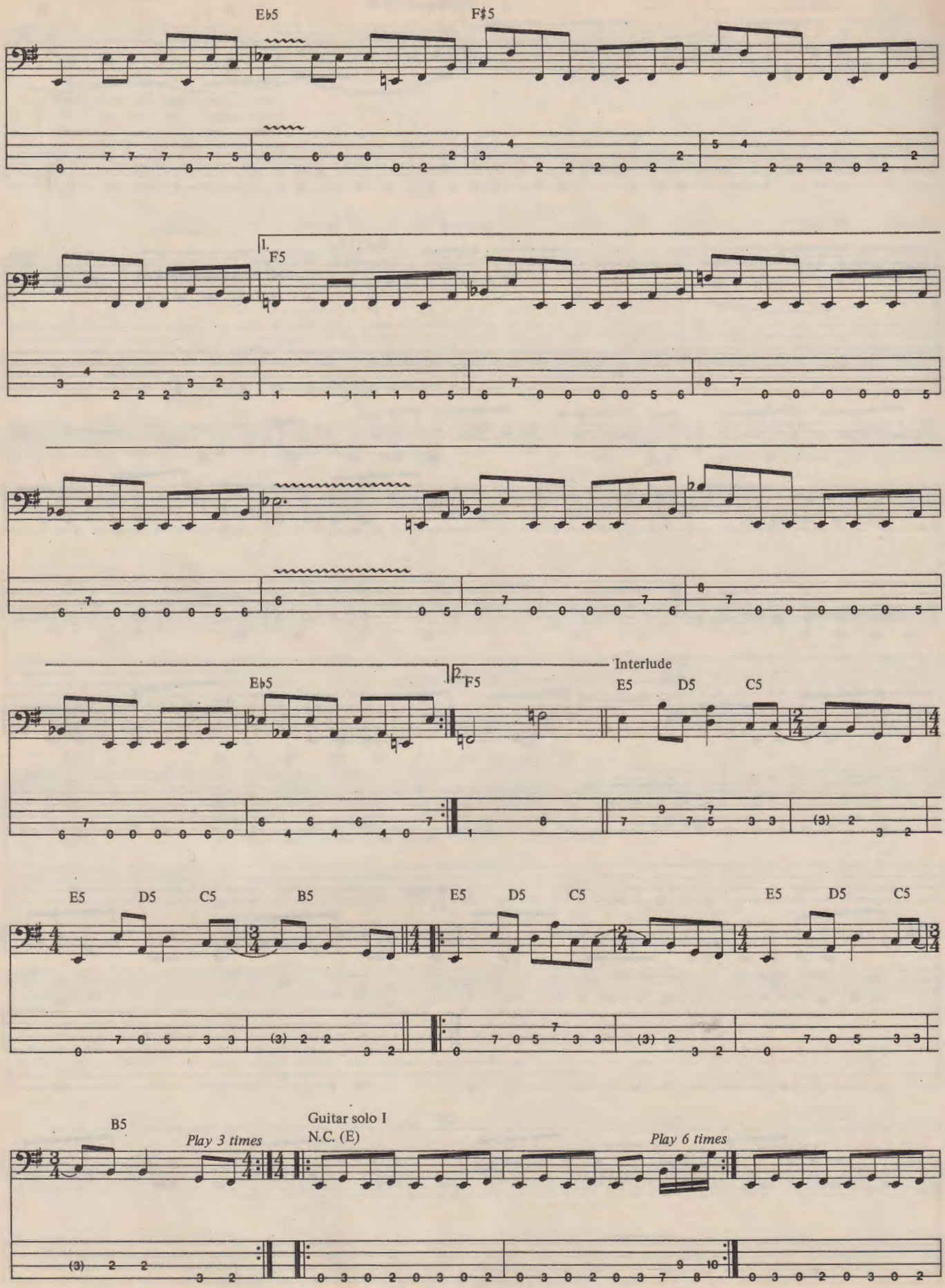
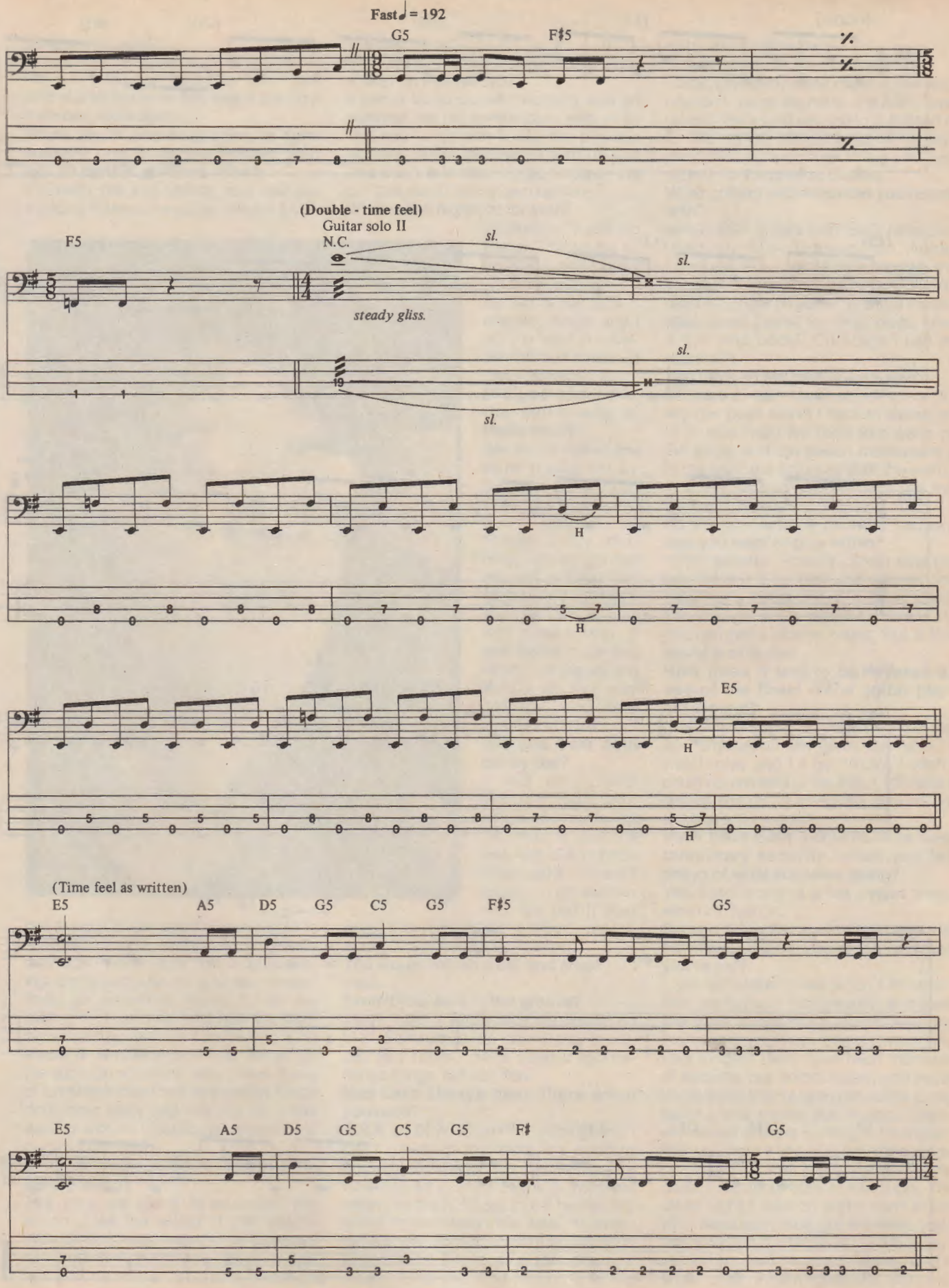
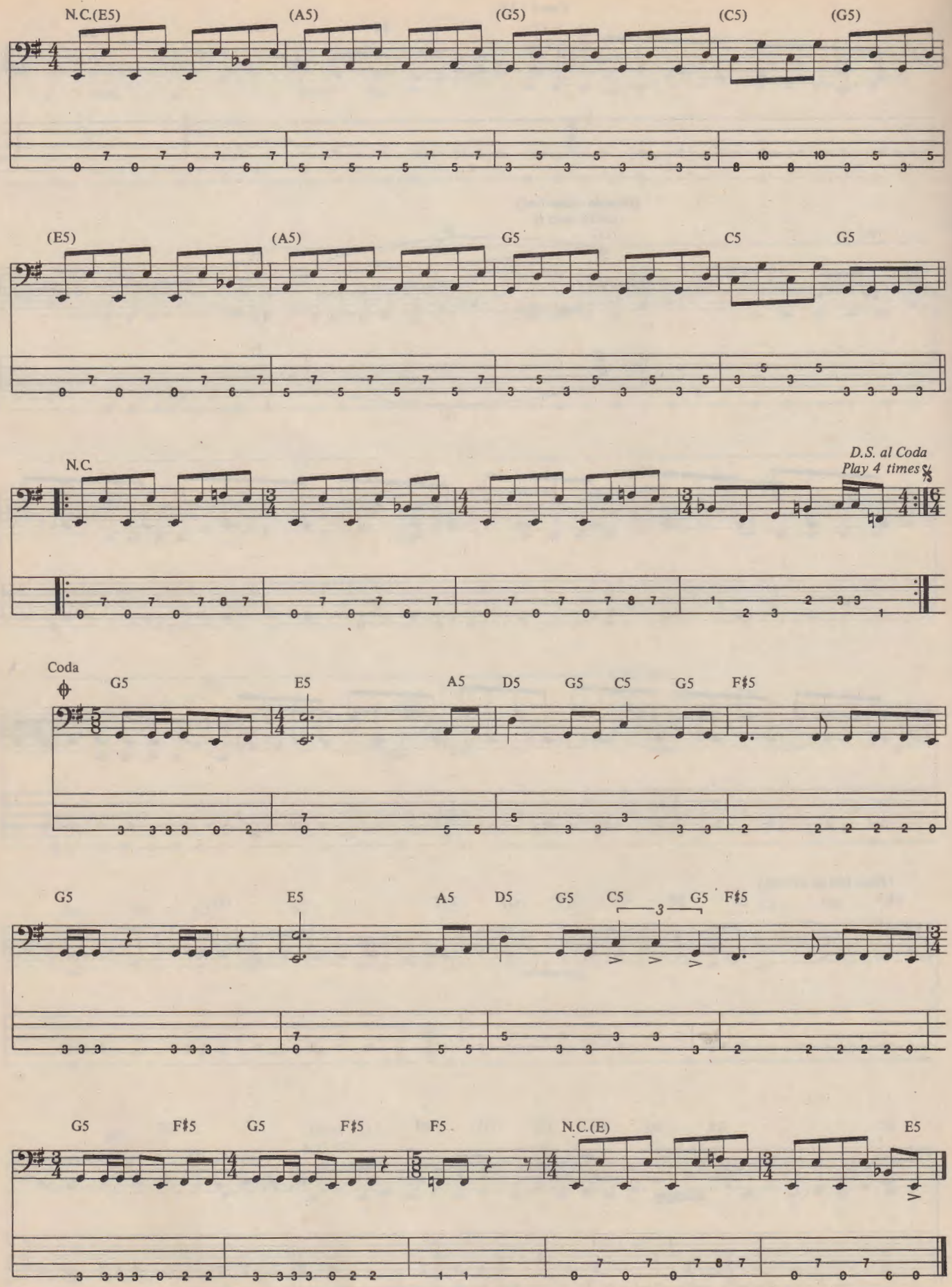

1st - 3rd Verses
E5
B♭5 N.C.
E5
B♭5 N.C.
E5
B♭5 N.C.
F♯5 G5
1. Black - ened is the end.__ (etc.)
2. Blis - ter - ing of earth.. (etc.)
3. Smoul - der - ing de - cay.__ (etc.)
B♭5 N.C.
E5
B♭5 N.C.
%
E5
B♭5 N.C.
F♯5 G5
(Double - time feel)
B♭5 N.C.
N.C.
B♭5 N.C.
N.C.
(Time feel as written)
Chorus
E5
A5
D5
G5
C5
G5
F♯5
G5
Fire.
To be - gin whip - ping dance of the dead.__ (etc.)
E5
A5
D5
G5
C5
3
G5
F♯5
3rd time to Coda
G5
N.C.
F♯5
1.
N.C.
B♭5 N.C.


Moderate ♩= 128
G5
N.C. F♯5
F5
E5
E5
E♭5
N.C.(E5)
E♭5
N.C. (E5)
E♭
N.C. (E5)
E♭5
Bridge
E5
E♭5
E5


E♭5
F♯5
1.
F5
E♭5
2.
F5
Interlude
E5
D5
C5
E5
D5
C5
B5
E5
D5
C5
E5
D5
C5
B5
Play 3 times
Guitar solo I
N.C. (E)
Play 6 times


Fast ♩ = 192
G5
F♯5
(Double - time feel)
Guitar solo II
N.C.
sl.
steady gliss.
F5
H
E5
(Time feel as written)
A5
D5
C5
F♯


N.C.(E5)
(A5)
(G5)
(C5)
(G5)
(E5)
(A5)
G5
C5
G5
N.C.
D.S. al Coda
Play 4 times
Coda
G5
E5
A5
D5
G5
C5
G5
F♯5
G5
E5
A5
D5
G5
C5
G5
F♯5
G5
F♯5
G5
F♯5
F5
N.C.(E)
E5

Continued from page 67

Mary." You can seen how I copped the lick and added my own little touch to it and altered the scale because it was in a harmonic minor scale.

When you're preparing solos, is there usually one song per record that you've tried 20 different ways?

I'm really not into tearing your hair out trying to figure out a guitar solo for a certain thing. On the second guitar solo in "Sad But True," I tried a few things and they didn't work. I said, this isn't happening. Let's just wait for a while. When I finally got around to playing it, I felt like playing it. I just waited till I felt like playing something and the solo that's on the album is something that was written on the spot. On a musical level, I have a way of jumping in head first and getting things done right away and working on it and dealing with it. I like to get involved as quick as possible.

Tony Mottram/Retina Ltd.

What do you remember about *Ride the Lightning*?

The time we did it in and also the sound. I like the sound of that album. We did it in three months as opposed to 10 months on the new album. It was our first time in a recording situation where we were actually able to work at our own pace.

Why were you able to improve your sound on that record?

It had a lot to do with working with an engineer we felt comfortable with. A lot of it had to do with having the previous album's studio experience with us and also being in a nicer studio, and coming just that much further as musicians.

What is the highlight for you?

Probably "Fade to Black," because at the end I didn't know what to play and I wanted to play a lot of melodic things, and I put my head in a certain frame of mind and that solo came out.

Did you record in the same way in those days?

We would record the drum tracks bar by bar. We did that on *Ride the Lightning* and *Master of Puppets*. By that time, James got fed up and just put his stuff on a click track and left Lars to deal with it bar by bar. It was his thing. On this album we played the songs all the way through and just compiled it.

Did you ever solo bar by bar?

I did on *...And Justice for All*, which drove me up the wall. It was the way we did it back then and I can't even remember why we did it that way, but it was not a good experience. It was creatively stifling.

You would record a bar and stop?

Yeah.

Even if you were in the groove?

Yeah. I don't know why we would do that. Sometimes we would play it out, but very rarely. There were a spontaneous things, but very few.

Has Lars always been there when you solo?

For a lot of it. When I'm soloing and I can't make up my mind, it's good to have an outside opinion, because you're so close to it. He's there to help me when I'm stuck. I'll ask him if he has any ideas rhythmically. He likes rhythmic playing. He comes up with some good suggestions. For most of this album, it was just me and Bob playing it all the way through. We would map out the solos and go from there.

Do you produce your own solos?

Absolutely. Bob would make a few suggestions, because he is a guitar player himself. He would say, go to B instead of E. End on the third instead of the fifth. Play that jazz octave thing you just played. Be bend-ier or bluesier.

What guitars and amps did you record with?

Mostly ESP guitars with EMG pickups. I used an ADA Preamp, an Aphex Parametic EQ, a Bradshaw preamp and Marshalls. We combined them all. We used a Boogie power amp and a Fender black faced Deluxe for clean parts. I had a Vox wha pedal. On stage I use an adjustable.

You have an adjustable wah-wah?

Because of our stage setup, there's not any one point where I have to always go to to play wah. We have four wahs on the stage, and the sweep mechanism is in the wah; the actual guts of the wah is in a rack, and it's adjustable. It has treble, bass, resonance.

So you can actually pick the frequencies you want to play within?

Yeah, exactly. Actually, Slash saw the guy making it for me, and wanted one also. It's a great unit. It's called EMB. You can get a Crybaby-type sound, or you can get a Morley sound, but a Vox sound is all its own.

How does it feel to be revered as one of the finest metal guitar players around?

I can't understand it, because I can run into anyone on any given day who I'll watch play and I'll go, WOW, I wish I could do something like that. I still have a certain amount of insecurity, so I try not to believe the publicity.

Have there been moments of at least temporary security, when you felt proud of what you were doing?

Yes, but it's only at a few certain times, when I'm just on.

Do you think the audience knows the difference when you're on or when you're not?

I can remember times when I thought I was playing very incoherently, and even the guys in the band would say, hey man, what you were playing was really cool tonight. There have been moments of security, but unfortunately, you never know when they're going to come. Every guitar player knows that feeling, I think, where everything is coming out the exact way you want it to come out; it's a magical moment. Other times you can come close; I felt about 80% in the studio. The other night I was on and I don't know why, because I hardly got any sleep and I was stressed out because we were playing in L.A. and I had 15 friends at the show, most of them musicians. But I was on. I couldn't believe it.?

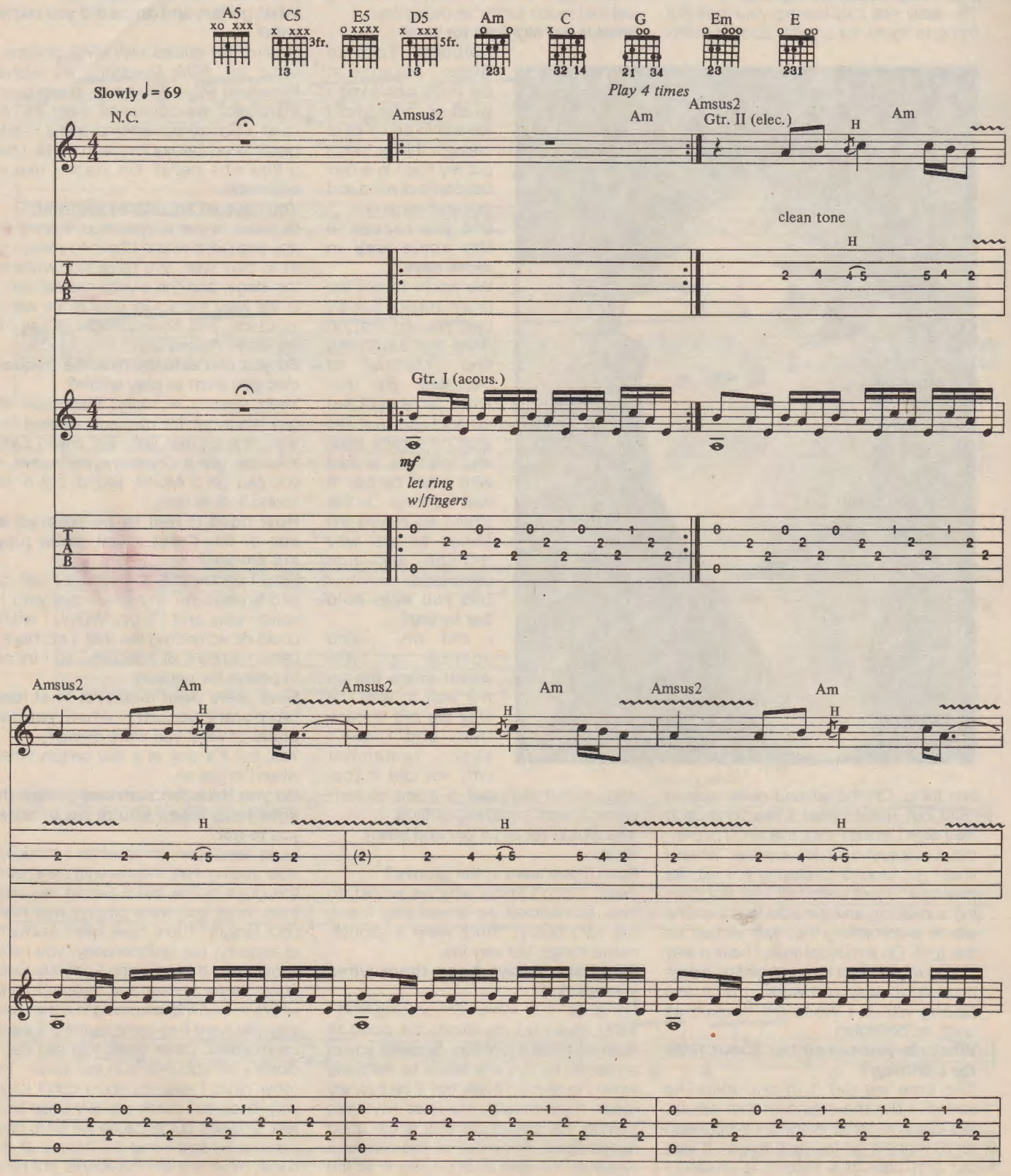
THE UNFORGIVEN

As Recorded by Metallica

(From the album METALLICA/Elektra Records)

Words and Music by James Hetfield, Lars Ulrich and Kirk Hammett

Tablature Explanation page 18



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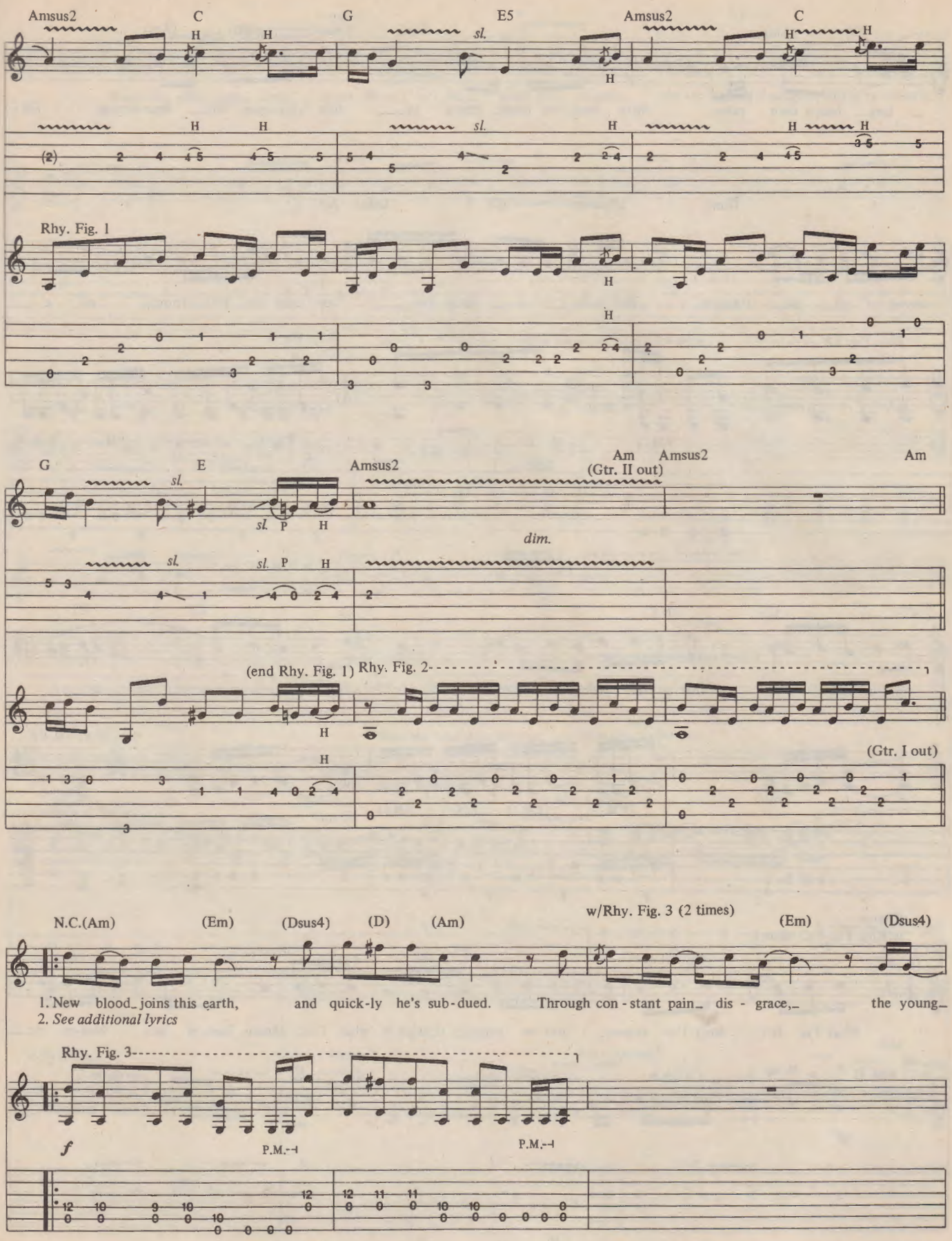

Amsus2
C
G
E5
Amsus2
C
sl.
H
(2)
Rhy. Fig. 1
G
E
Amsus2
Am
Amsus2
Am
(Gtr. II out)
sl.
P
dim.
(end Rhy. Fig. 1)
Rhy. Fig. 2
(Gtr. I out)
N.C.(Am)
(Em)
(Dsus4)
(D)
(Am)
w/Rhy. Fig. 3 (2 times)
(Em)
(Dsus4)
1. New blood_ joins this earth, and quick-ly he's sub-dued. Through con-stant pain_ dis-grace,_ the young_
2. See additional lyrics
Rhy. Fig. 3
f
P.M.

(D) (Am) (Em) (Dsus4) (D) (Am)

_ boy_ learns their rules._ With time, the child_ draws in___ this whip-ping boy__ done wrong. De-

(Em) (Dsus4) (D) (Am) N.C.

prived of all_ his_ thoughts, the young___ man_ strug-gles_____ on and on. He's known,_ oo, a

Rhy. Fig. 3A

P.M.-

Rhy. Fig. 4
Gtr. III

P P P P

P.M.- P.M.---- P.M.- P.M.-

12 10 9 10 10 12 12 11 11 10 12 9 7 5

P P P P

C5 G5 N.C. C5 G5 E5

vow un-to his own_ that nev-er from_ this day_ his will they'll take a - way._____

P P P P

P.M.-- P.M.- P.M.- P.M.-

(end Rhy. Fig. 4)

(cont. in slashes)

5 3 5 3 0 5 3 12 9 7 5 5 3 5 3 0 5 3 2 0

P P P P

Chorus
w/Rhy. Fig. 1 (2 times)

Gtr. A5
III

(Gtr. III out) G E5 Amsus2 C

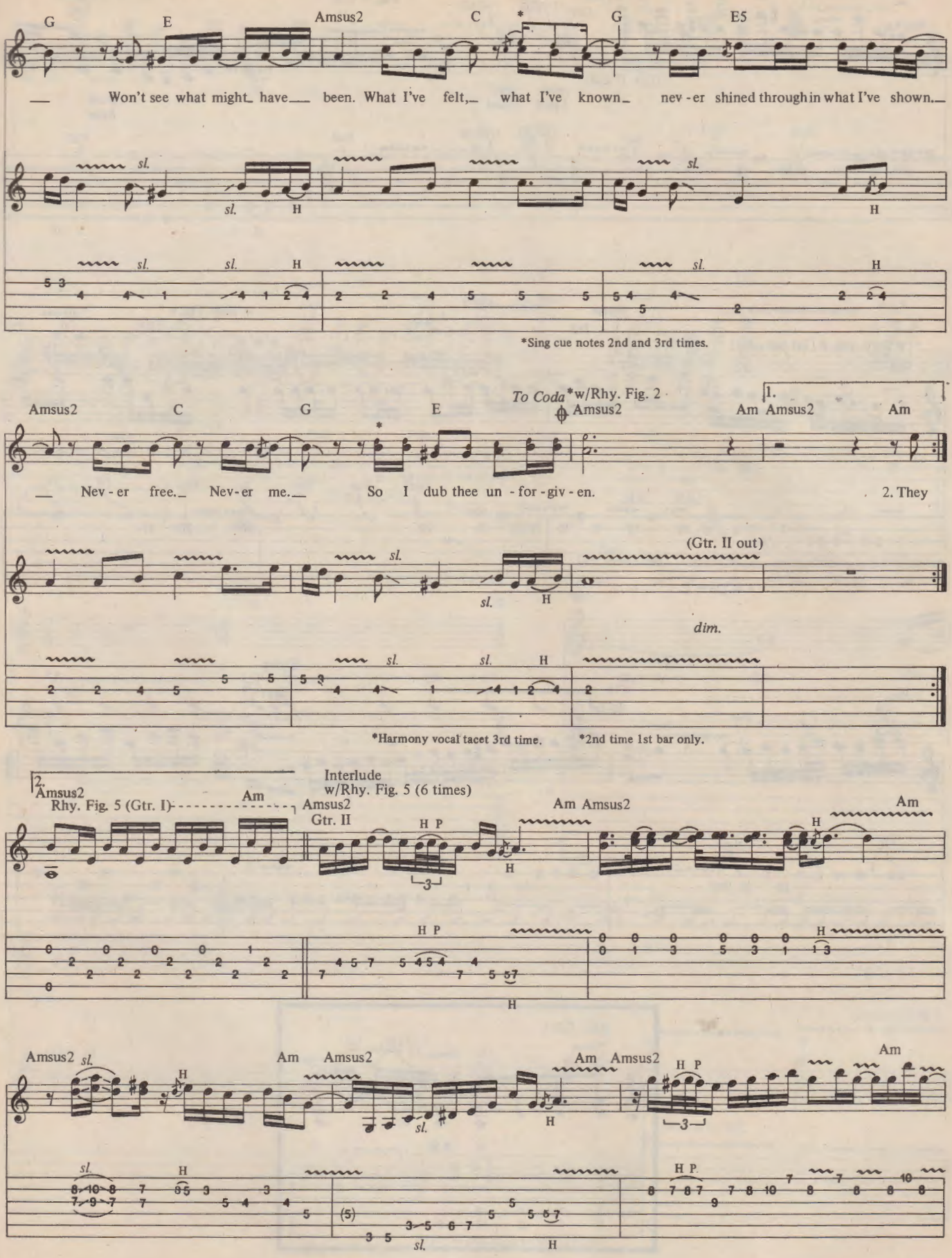
What I've felt,_ what I've known_ nev-er shined_ through in what I've_ shown. Nev-er be___ Nev-er see.___

Gtr. II

mf

sl. H

2 4 5 5 5 5 4 5 4 2 2 2 4 2 2 4 5 5 5


G E Amsus2 C * G E5
Won't see what might have been. What I've felt, what I've known nev-er shined through in what I've shown.
*Sing cue notes 2nd and 3rd times.
Amsus2 C G E
To Coda *w/Rhy. Fig. 2
Amsus2 Am Amsus2 Am
1.
Nev-er free. Nev-er me. So I dub thee un-for-giv-en.
2. They
(Gtr. II out)
dim.
*Harmony vocal tacet 3rd time.
*2nd time 1st bar only.
2.
Amsus2
Rhy. Fig. 5 (Gtr. I)
Am
Interlude
w/Rhy. Fig. 5 (6 times)
Amsus2
Gtr. II
Am Amsus2
Am
Amsus2
Am Amsus2
Am Amsus2
Am

Guitar solo

(end Rhy. Fig. 6)

Gtr. III

⑥8fr. w/Rhy. Fig. 3 (1½ times) ⑥open

C Rhy. Fig. 6 A5 C5 E5 E D5 A5 ⑤open A A5

Gtr. IV

1/2Full 1/2Full P.M. Full P.M. Full

(Gtr. II out)

grad. bend grad. bend grad. bend

1/2Full 1/2Full Full Full

w/Rhy. Fig. 6 (1st bar only)

A5 C5 E5 H A.H. (8va) A.H. (8va) ⑥open E D5 w/Rhy. Fill 1 A5 8va Full Full Full Full Full w/Rhy. Fig. 6 C5 E5 ⑥open E D5 1¾ 1½

grad. bend

Full Full Full Full Full 1¾ 1½

A.H. A.H. H

A.H. pitch: E E

8va A5 1½ P Full loco ⑤open A A5 (Gtr. III) C5 E5 ⑥open E D5 P.M. A5

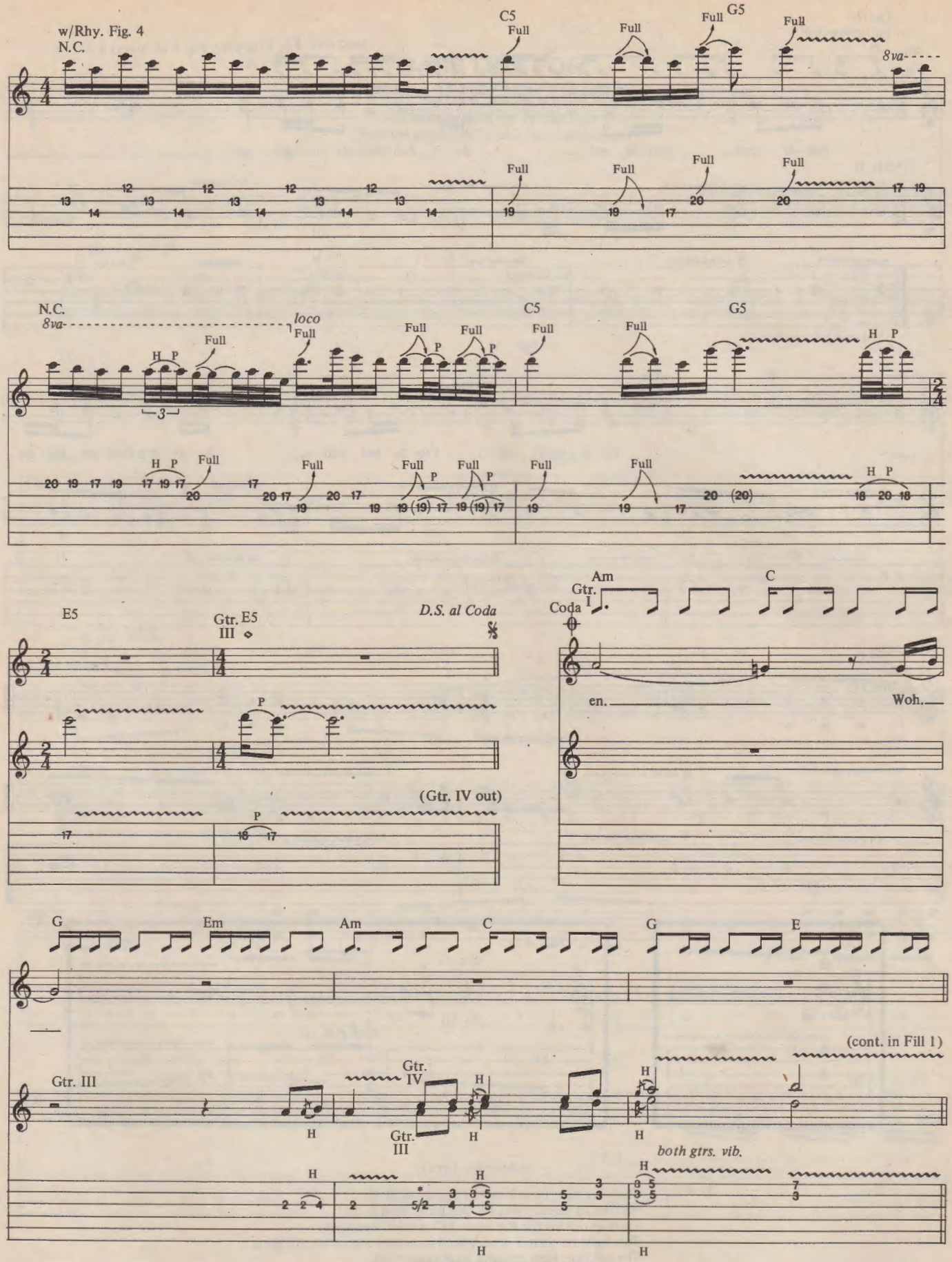
1½ P Full P

Rhy. Fill 1

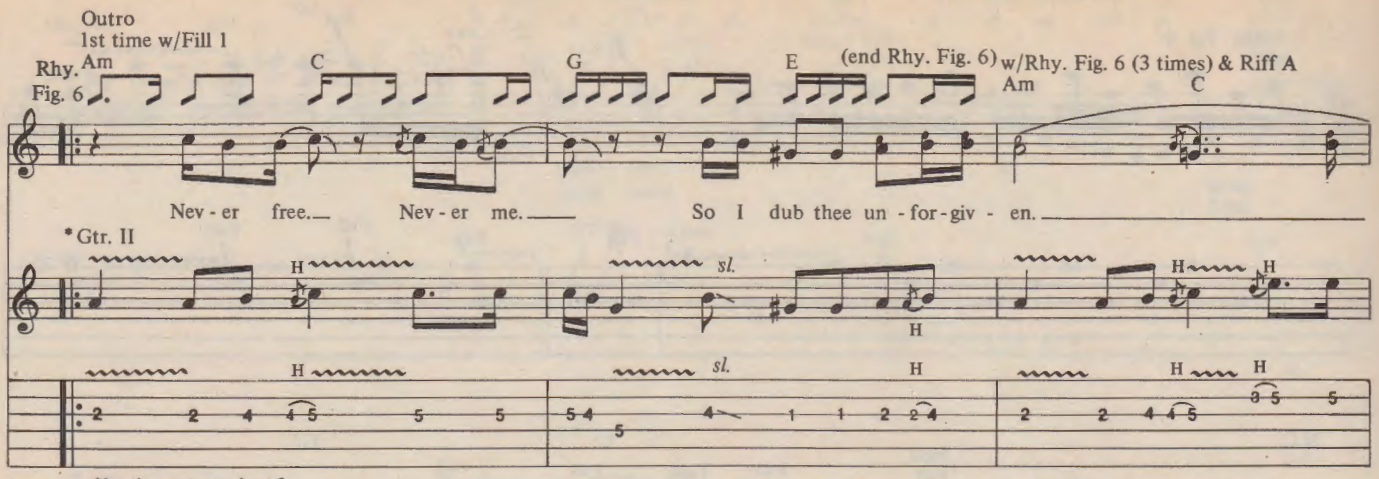
Gtr. III

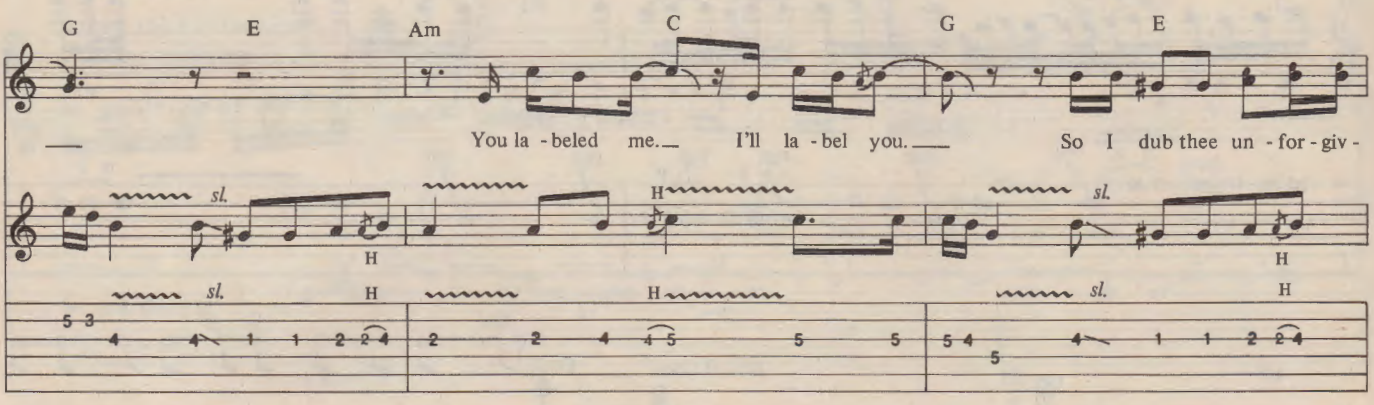
1/2 1/2

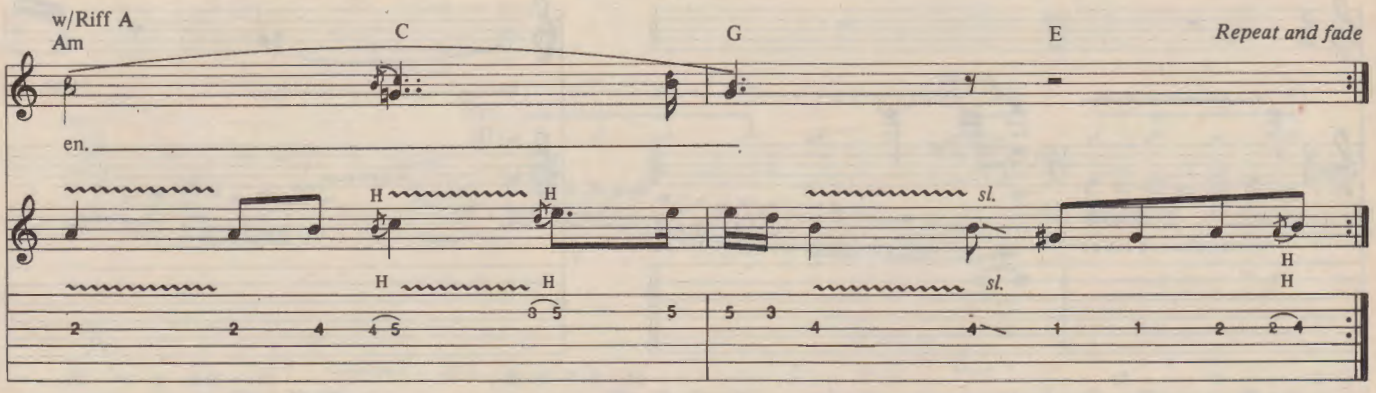
P.M. 1/2 1/2

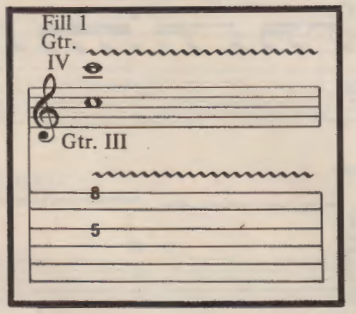


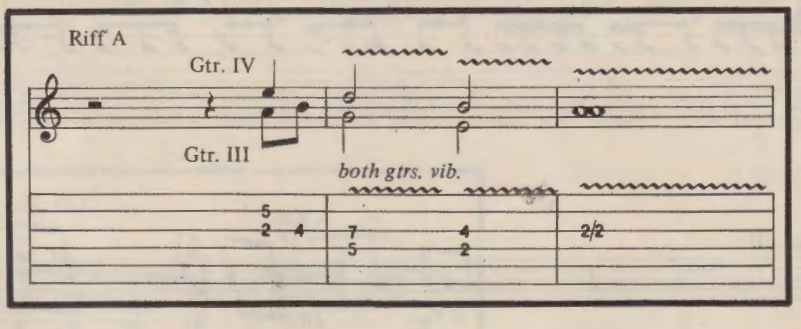
*Gtr. IV indicated to left of slash.











Additional Lyrics

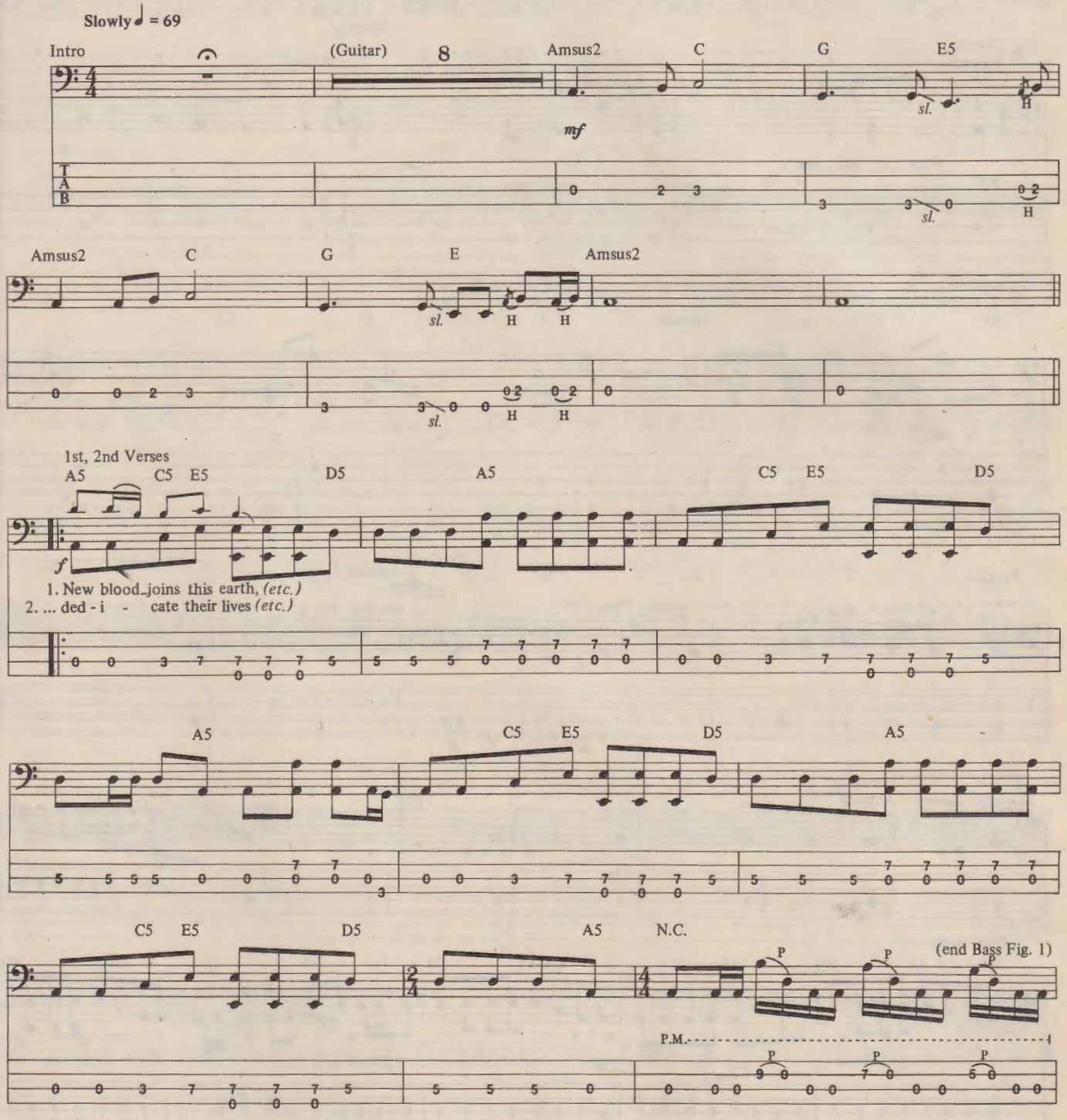
2. They dedicate their lives to running all of his.
He tries to please them all, this bitter man he is.
Throughout his life the same, he's battled constantly.
This fight he cannot win. A tired man they see no longer cares.
The old man then prepares to die regretfully.
That old man here is me. *(To Chorus)*

BASS LINE FOR
THE UNFORGIVEN

As Recorded by Metallica

(From the album METALLICA/Elektra Records)

Words and Music by James Hetfield, Lars Ulrich and Kirk Hammett



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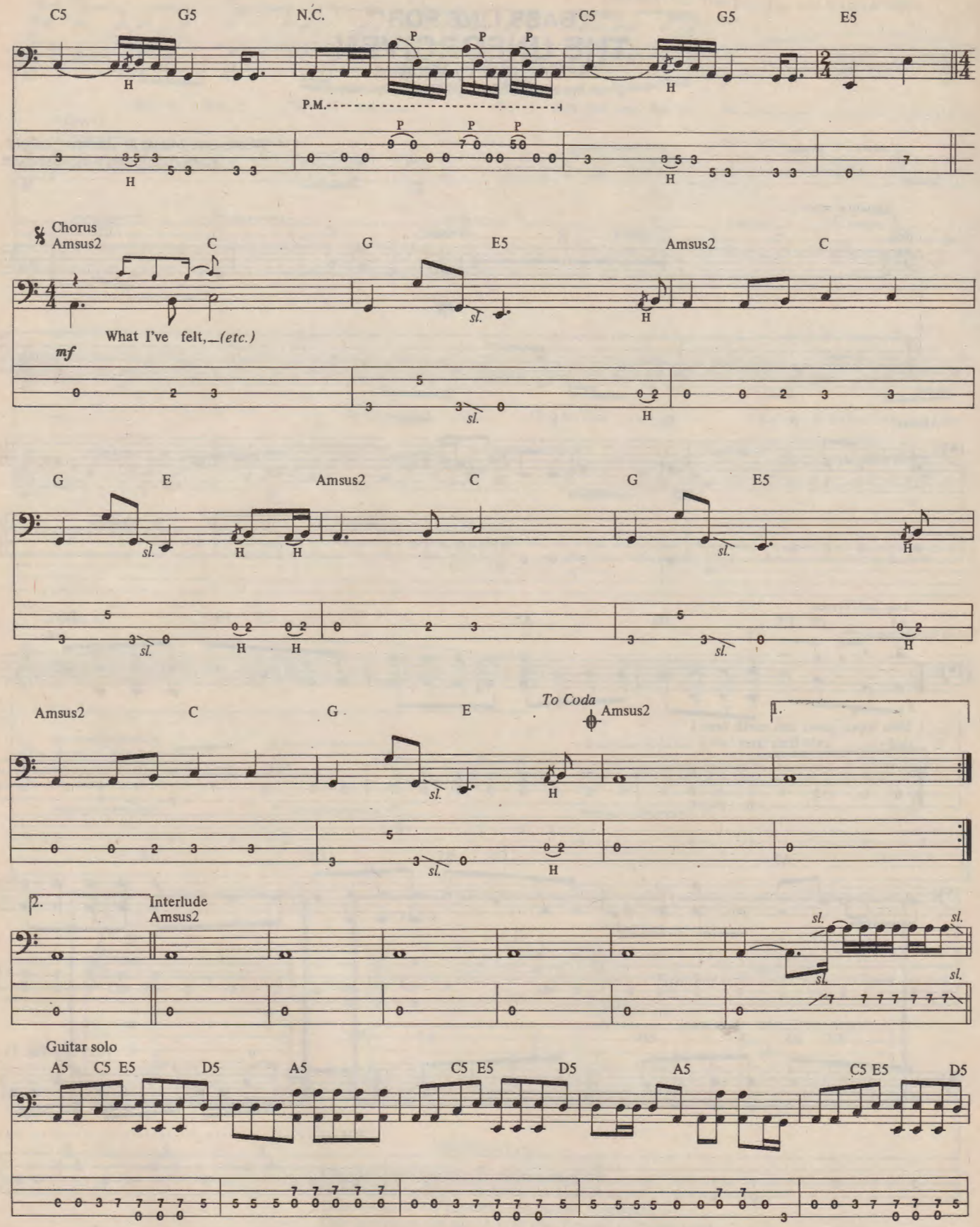
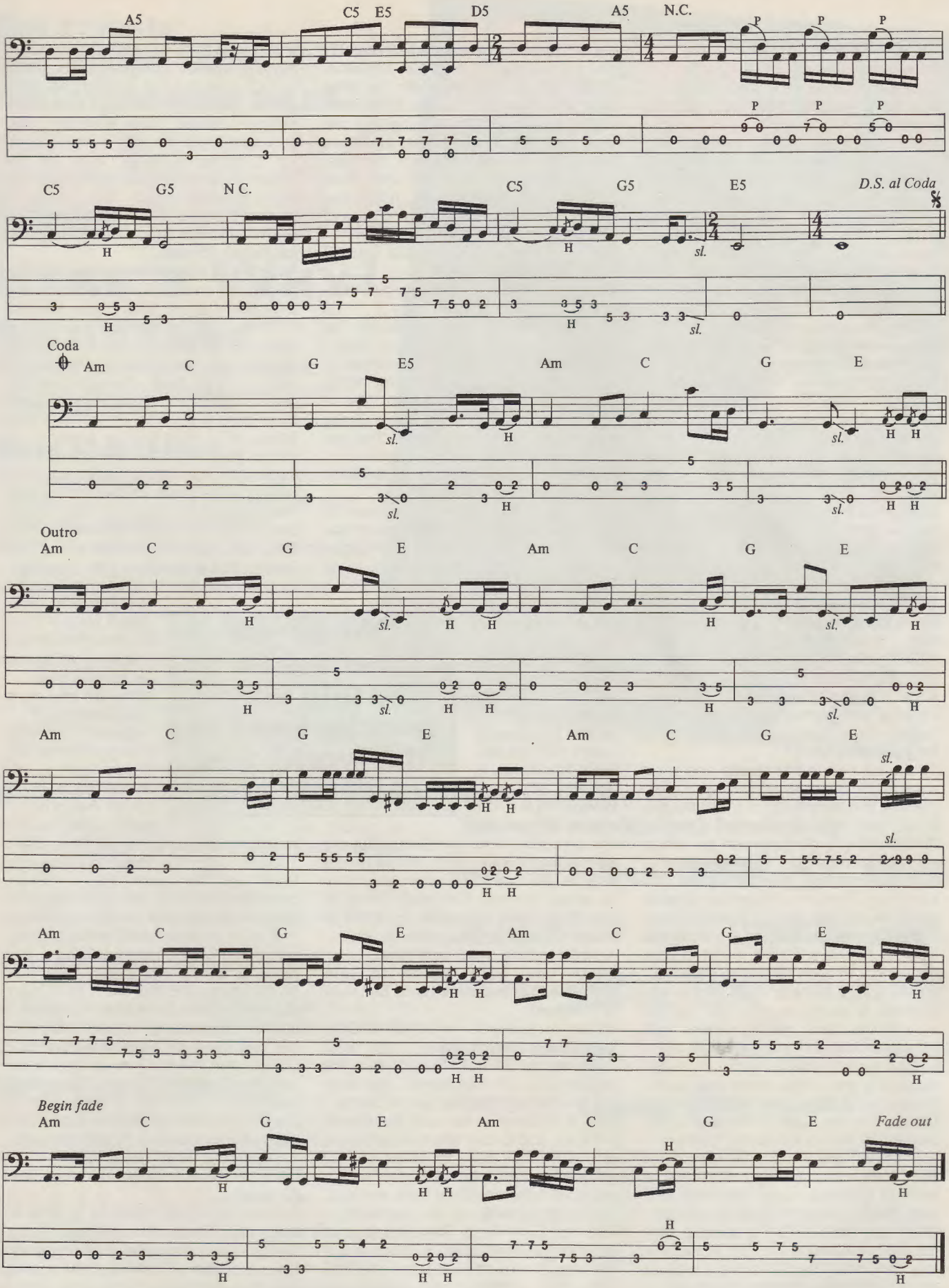

C5
G5
N.C.
C5
G5
E5
P.M.
Chorus
Amsus2
C
G
E5
Amsus2
C
What I've felt,_(etc.)
mf
G
E
Amsus2
C
G
E5
Amsus2
C
G
E
To Coda
Amsus2
1.
2.
Interlude
Amsus2
Guitar solo
A5
C5 E5
D5
A5
C5 E5
D5
A5
C5 E5
D5


A5
C5 E5
D5
A5
N.C.
C5
G5
N C.
C5
G5
E5
D.S. al Coda
Coda
Am
C
G
E5
Am
C
G
E
Outro
Am
C
G
E
Am
C
G
E
Am
C
G
E
Am
C
G
E
Am
C
G
E
Begin fade
Am
C
G
E
Am
C
G
E
Fade out

IN THE MIX

Continued from page 71

it up, you get a real trebly snappy thing.

You have your slapping and popping down?

I won't say down, but I've been working on it for a couple of years. I love it, but I'm not real good at it yet. When I warm up for a show I don't use a pick. Someday I want to play like that really good. That is one of my goals, to not use a pick and to be able to get up there and play two hours and be as effective.

And not be embarrassed in front of Larry Graham.

That would take some doing.

Are you at the top of your game when you record or perform live?

I'm at the top of my game live. As far as the studio, I don't think I've really come close to what I can do in the studio. I'm still very nervous, very uptight in the studio. I have more things to learn. Playing live has always been my strength. That's when I'm at my strongest, when we're playing fast songs live.

Do you try to duplicate your sound live?

Right now, I pretty much plug right into the P.A. I've got all stereo basses now. What you hear is about 85% of the guitar, right into 600,000 watts of P.A. I've got my SVT's down with just a little in the cabinets. The way the stage is now, we have 32,000 watts of monitors blasting upwards through the screens. There's no gear on stage. It's all monitors coming upwards. It's great with just the Alembic sound and my pick sound. You can feel it all around.

Do you add effects?

A little bit of sub-harmonics and a bit more during the solo, with Morley noises. We kick in a sans Amp for overdrive and a Fuzz Wah. Now down to finding a spot. Sometimes you go down too far. When you get it in the right spot, it's great. I have an army belt. Alembic created this thing that I hook in. I have two wireless packs in my belt and an Alembic pack that plugs into the wireless. It's on all the time, so all I have to do is switch guitars and plug it in each time. The pack isn't on the guitar, like with most people. My cordless is always on me. The five pin plug for the stereo basses screws right off. It's a couple of extra pounds, but it seems to work really good. In some cases, it's got a bass boost and sometimes I get a little more bass. I take six basses on the road. They are all my design, all stereo Alembics. Three 5's, two 4's and one 6. It's a trimmed down Elan body, series two electronics; the body is trimmed down, the neck is a satin finish. I wouldn't give up Alembic. Live, I use the new SVT's because they are more roadworthy. I have a stash of four early/mid-'70s SVT's that I keep at home with the Spectors for the studio.

Does that side of you that plays nothing like Metallica ever need an outlet?

I think it's already filtered into Metallica. On this album, you can hear my Willie Dixon influence and Verdine White from EW&F. I can't pinpoint a song you can hear it on. It's the whole vibe, the whole feeling, how everything rides on the bass. That helped me focus on what bass playing is supposed to be, no matter what band you're in. There's always space for playing a million notes per second. You can always do that when it comes time to solo.

Have you recently come to this conclusion?

As far as it coming out in my playing, I've always known it in the back of my mind. I was raised in Michigan. I've listened to Motown since I was a kid. For my eighth birthday I got the Jackson 5's third album. Ever since then, I've known about James Jamerson. Getting myself to do that was much rougher than just saying it.

Wasn't it rougher because of the kind of music you were playing?

Of course. In the Flotsam days, I was so aggressive and played so many notes and so many parts. The whole feel had nothing to do with making the bottom work. It has something to do with growing up as a musician, learning from other people, going to see blues bands, and some of my favorite guitarists, like Albert Collins and Buddy Guy, and seeing their bass players. I don't think he realizes it, but Johnny B. Gayden, who plays for Albert Collins, had a lot to do with my new approach. Albert and Buddy Guy are the only guys I've ever been and will always be a groupie for. I'll follow them around for six shows in a row. Watching Johnny B. and Albert Collins for a while, brought it all around for me. Everything rides on Johnny. He is like a stone, a rock right there.

> **"When you get asked to join your favorite band in the world, you can't say no."**

When you were asked to join Metallica, did you think twice because of Flotsam?

About ten seconds. Metallica was my favorite band in the world at that time. There was no question. I heard about the audition from Michael Alargo, the same guy who helped Metallica get on Elektra. I said, it would give me such inspiration just to be able to play with them. If I could jam with those guys for three or four songs, I would come back and Flotsam would kill. Mike called me back and said, "You're going to go up on Wednesday." And then I was hired. The other guys in the band couldn't believe it. It was all like one day. It was the Saturday after the Friday that I got accepted. I got all the paperwork out and all the mailing lists and piles of stuff, and said, "Here you go, guys." They said, "How can you do this to us? It's our band, our brotherhood. What do we do now?" Five years later we're still good friends. Three years ago, they said if they had the offer they would do the exact same thing. When you get asked to join your favorite band in the world, you can't say no.

In some ways, your replacing Cliff Burton was like Brad Gillis taking over for Randy Rhoads.

The person that I replaced is irreplaceable. Cliff was someone I looked up to with great respect. When I saw Metallica in 1985, I was in the front row right in front of Cliff Burton, just freaking the whole time, watching his hands and going, "Oh my God." To try to take that guy's place is something nobody could do. There is no way anybody is ever going to be Cliff Burton again. I will always have that in the back of my head. It was very, very strong the first couple of years, where I was intimidated by that. Five years down the road now, I have carved my own place in Metallica. I am the bass player in Metallica. But Cliff Burton will always be with Metallica. Every time James says it's time for Jason's bass solo, Cliff is always there. He was the ultimate soloist of all time as far as bass goes.

What do you do in your bass solo?

I approach it now as a huge mood swing, if you look at the overall picture of the show. We come out with six songs before my solo and they are wham bam. There is "Enter Sandman" and "Creeping Death" and "Sanitarium." Big hits that are crunching. When it comes to the bass solo, there's a total switch. I do some real quiet melodic stuff, some picking, and some pretty things. We do a little piece of "Orion," then I start going nuts on the Morley and that's it. I try to build, but always start by getting everybody's attention by bringing it back down. After five minutes of my solo, when the band comes back in with "Through the Never," which is a total pumping fast song, everybody is back into it again. I try to create something that's melodic and serious as opposed to a goofy, silly, wanking solo, which I used to do.

Was *Garage Days* a good introduction for you?

It was cool. I think the bass is great on that, too. That's the weirdest thing. *Garage Days,* the bass is all angry and ugly, and then on *Justice*, there's none. The album after that, it's big again. I don't know what the hell is going on here.

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THE Lars Ulrich

With the release of their fifth album, *Metallica* (The Black Album), surely this landmark band has gone where no thrash band has dared to tread. For drummer and songwriter Lars Ulrich, this has meant changing his writing style, his playing style, his sound, his recording technique, and his relationship with Kirk Hammett and how they work on Kirk's solos together. Metallica's co-founder, Lars spoke about all these subjects and more in a lengthy and enlightening conversation.

My take on this record is that you changed from Neil Peart into Charlie Watts.
I couldn't agree more with that (laughs). Maybe from Neil Peart to Charlie Watts/Phil Rudd. In the last two years, what has changed in my outlook on drumming has more to do with Phil Rudd than with Charlie Watts. I remember like it happened yesterday; we were sitting in James' house in November or December of '81, right after the band was formed. The Rolling Stones had toured in '81, and it was right when *For Those About to Rock* by AC/DC came out. I remember clearly having a conversation with James about 'What's wrong with Charlie Watts, and what's wrong with Phil Rudd? Why don't they do any drum rolls? Look at them, they just sit there and play this really simple stuff! What's wrong with these two people?' It's kind of funny, because Phil Rudd has probably been my favorite drummer for the last year and a half. The Rolling Stones had never really meant anything to me, but in the last year all of a sudden I've started listening to the Rolling Stones. I started not switching the radio station when they would come on, and appreciating what they did, musically. It's like an awakening. The thing with Phil Rudd was, when we took the songs from the *Justice* album out into a live situation, over the course of those 250 dates or whatever, things became apparent about what I was into. What worked and what didn't work in a live situation. I learned what got me off when we played, what didn't get me off, what seemed to work in the whole arena, not just up on stage. And what seemed to work were the few songs, over our career, where we've attempted to lay back a little bit: "Harvester of Sorrow," "Seek and Destroy," "For Whom the Bell Tolls." That might be it, actually. For me, those were the times when, from a groove point of view, things would go to a different level in terms of feel. When we would play songs like "And Justice for All," "Blackened," "Eye of the Beholder," "Shortest Straw," and, to a certain degree, "One," it would always be like a

BY JOHN STIX
Photo By Ross Halfin

AWAKENING

'thinking man's' way of playing, instead of just an all-encompassing feel. You couldn't throw yourself into the song and just go with it for five minutes, enjoy it, and just lose your body into it. It was like you were playing with your mind.

When you play with your mind, you can't groove to it, because a groove is a body/feel thing.

Exactly. "Harvester of Sorrow" was the first song where I started getting into laying the snare drum back behind the beat. I started really pulling back on it. Then I started applying that to some of the other songs where I could apply it, and I realized that it worked really well. Other drummers that I knew and respected would come up and actually recognize it and tell me, 'Wow, I noticed in that song you laid the snare drum back, and it sounded incredible!'

Who said that?

A guy I really respect called Gonzo, who plays in Armored Saint. That was when I noticed it. A few other people over the course of the last couple months of the tour would throw that kind of statement at me. But when he came up to me at Irvine Meadows and said that, it was like this reality thing just went off in my head. I go, 'Fine, I better work with this stuff more on the next album.' This was right at the same time period when I started hearing AC/DC again. I've listened to AC/DC every day for 15 years. What makes a band like AC/DC, Deep Purple or Zeppelin is that you can hear them every day, or a couple times a week, and you'll go through these different phases where you pick up on different stuff in their music. After listening to AC/DC for 15 years, all of a sudden in the last year and a half, it just hit me what Phil Rudd did with his drumming. How much of an underrated part he was in AC/DC's unique feel, and the unique sound that they had when they were peaking, between '76 and '81/'82, and I said, that's what I want to get into on the next Metallica record. So I did.

So you bring in the groove. Perhaps because of that there's less of the rhythm guitar songs that are rhythmically-grounded?

I think it's a combination. Looking back on the last couple of records, I was probably responsible for initiating a lot of those rhythmic patterns that would be centered around the rhythm guitar and the drum pattern playing together. I pushed for it on the last couple of records, then it kind of settled itself down. I know James was also very interested in simplifying and condensing, so it was a mutual thing, and it happened in a really cool way. We never sit down and have roundtable meetings about what we're doing. Things come up all of a sudden, and on this record, we took a really long break after the *Justice* tour ended, and everybody cleared their heads and when we started getting together again and thinking about the new record, one of the first things that came up one night, over a couple of beers, was a very casual idea, 'Let's shorten the songs.' Maybe I'd say that, and he'd nod his head, and then he'd say, 'Yeah, let's simplify.' In 30 seconds, the criteria for the next record was laid out. It was not like where you sit down and agonize and argue, or analyze, or anything. With that in mind, we went and did it. It gets much more attention when I sit and talk to you about it than it does when I sit and talk to James about it.

Is it a fair statement to say that one of the reasons why Metallica sounds the way you do is because the drummer is an integral part of the songwriting? I would have expected James would sit down with Kirk and write a song, because that's usually how it's done.

The words 'usually' and 'Metallica' have never gone too well together. I think it came about because me and James started writing songs together before we had a band. The first song we wrote together was called "Hit the Lights," which is the opening track on the first album. When we wrote that together, there were no other people in the band. So we couldn't ask X guitar player to come in and help us, because he didn't exist! When we started writing most of the stuff on *Kill 'Em All*, Dave Mustaine was a part of that, but it seems that it's always been that we write the songs. It just works better, we get more done, we concentrate more, we focus more, when it's the two of us in a room together. The more people, the more distractions. Very early on, maybe as far back as when Mustaine was around, we'd have Dave's riffs on tape, just like now we have Kirk's riffs on tape, we have Jason's ideas on tape. We sift through it and pull the stuff out of these tapes. There's four or five of Kirk's major things on this record, but in the process of creating songs it's more like, here's Kirk's riff, and then we'll write the rest of the song.

Kirk comes in after the fact? He comes in and does 10 solos. He's like the bassist who goes into the studio and plays three days with the drummer.

I never think of it that way, unless you press me to think of it that way. As far as I'm concerned, this record wouldn't sound the way it does if it wasn't for Kirk and Jason. They're an integral part in the way the record sounds and the way it's executed. If you're gonna say, 'Who are the guardians over the whole thing,' I'll have to admit that it's me and James. And I don't know why I'd feel bad about admitting that, because it's the truth. I think we've always prided ourselves on being a *band*, and we are a band, and part of the band thing is that me and James are left alone to do things the way we do them.

If you had been a guitarist instead of a drummer, how different do you think the sound would be? Or, do you say, 'Well, I'm not a drummer, I'm just a songwriter?'

If you look at, especially the progressive records, like "Justice," obviously you can hear that it's a song written around a drum kit and a rhythm guitar. That's why I'm really proud of the new record, because it's not a rhythm guitar. It's the whole picture. It might be written around the drums and the rhythm guitar, but when you take a step back and listen to the whole thing, it's much more of a band. The things we had to do, to make it much more of a band, include understanding the bass guitar and fitting it in. The things we had to do with the bass guitar on this album meant it was time to deal with it in a respectful and a realistic way. When it comes to the bass guitar in this band, we've always shied away from it. It was, 'Man, we don't need to really take the bass as a serious part of Metallica.' For the first time, I think both of us felt it was important. That started right when we started writing the songs. It was apparent that instead of Jason being over with the guitar players, that he had to shift camps and come over and hang out with me, and really form, for lack of a better word, a rock-solid rhythm section, which is something that we've never had before.

What did you have before?

We had a drummer doing his own thing, and a bass player who couldn't really hang out with the drums. He went over and hung out with the guitars. He was always playing the same thing as the guitars, which didn't make it come across in any way, especially with the way James kind of monopolized the sound. From a sonic point of view, James took all the frequencies and said, 'They're mine.' I don't mean that in a good or bad way. That's just what happened. There was no place for the bass to go. This time around, both from a songwriting point of view and from a sound point of view, we treated the bass with the respect that it always needed. We said, let's try to get Jason to hang and groove, and lay back and try to play something that, on the surface, doesn't seem like a really hard thing to do, which is play straight eighth notes with the hi-hat, but, to make that sound good is a lot more difficult than everybody thinks. There's a 'feel' thing that I think we've accomplished on this. If you write it out, it just goes kick-snare,

kick-snare, and the bass just goes 'doo-doo-doo-doo,' and that's something that is pretty easy to mock. I'm really happy to be able to sit here and say that the things we've laughed at on the last couple of records, we feel really proud of now. When you take the drummer and the bass player and make this foundation that we've never had, then it gives everything much more breathing space. It does all these things that we never realized before, and it's fun. Other people, who've done that kind of playing for years, might not be able to understand our excitement over it. It's just that we worked backwards, because for most other people, that's normal territory.

If you leave air it's harder to keep a beat when it's slower, 'cause there's a lot more time to think, and a lot more time to screw up.

Yeah. But I guess what I never realized, when I sat ignorantly in 1981 and slagged all these people for not doing anything, was that we probably had to go through the six or eight years of what we did, to be able to play the stuff that we're doing now. If we had written these songs and recorded them this way in 1982, it wouldn't have been the same. As a musician, everything that we've learned, and everything that we forced out of ourselves on the last three records, in terms of intricate things, and difficult drum fills and sideways guitar bits, made us feel a lot more confident about our abilities. It proved to a lot of other people that we were a band to be taken seriously, and that we had a lot of intricate things we could do, and a lot of abilities, as musicians. That's very important for people to understand, because I don't think that we would have had the balls to do what we're doing now if we didn't think that we'd proven ourselves as musicians before. Now we can kind of wash our hands of that, and say, 'Well, now let's have some fun!'

What's your take on Bob Rock? He's a 'sound' producer. He certainly did a lot to make your sound much crisper.

I agree with what you're saying, but it's not doing his abilities justice to just limit him to being a 'sound' producer. I'd say he's a sound/performance producer, because from a performance point of view, he brought us to a place that we'd never been before. He opened James up to feeling comfortable about singing the way he's singing now, with a lot of harmonies. I could also see the way James opened up to Bob as a guitar player. Bob's a guitar player. Bob and James would sit and have these conversations about guitars and equipment, vintage Telecasters, B-benders, big Gretsch Chris Isaak guitars, and all these things which I never knew. Being with James every day for 10 years, I've never seen him turn onto that kind of stuff. For him, it was always like, 'As long as I have my Explorer and my crunchy Boogie sound, I'm a happy guy.' He warmed up to all this equipment talk in a way that I've never seen him open up. In terms of sound, one of the great mysteries of the last decade is, what is it that we did wrong? If you write down this phrase and say, 'The new *Metallica* album was recorded in the same studio as *...And Justice for All,*' that is probably one of the greatest paradoxes in the last ten years. It sounds like they were recorded in two different universes, but it's actually the same room. Especially where the drums are concerned. But this time around, I don't think we put anything on tape as far as drums are concerned for the first week and a half. We spent two or three days just bringing in all these big pieces of plywood, varnishing them up, and then we had carpenters in there. The studio owner was standing there freaking out. But at the same time he was also taking notes. We took out all the carpeting and all the dampeners, all the baffling, and brought in all these pieces of plywood. We had the livest room anywhere in America. We had more mikes on the drum kit than anybody had ever seen before. But it's very important to understand that *that's* not something I'm specifically proud of. More is not better. It's very important that people understand that. You don't get a better drum sound the more mikes you put up, but you get more choices when you mix, which is something that is really good to have. Many people will mike a snare drum top and bottom, but on the board, they'll mix it together on one channel. We left as many things as possible open to the mix, so we had as many choices as possible. We close-miked each cymbal, but we'd also have overheads, and we'd have ambience in front of the kicks. It's a really big room. We had ambients where I couldn't throw that far! We spent a lot of time on all three groups of sounds–drums, bass, and the guitar. Where this was different to the *Justice* record or anything we'd done before, was that everybody took their ego and left it somewhere outside of the studio, because it was not like, 'This is my sound, and this is how I want it!' It was more like, 'This is my sound, and how does it fit in with everything else?' Here's the guitar, and here's room for the bass down here. It was like a big puzzle, where you put the instruments in there and find places where all of the instruments can come across and have their own little breathing space.

That sounds like something Metallica would never have done before.

Never. I mean, *never*. Rule number one: Always do what you want for yourself (laughs). That was always what it was in the past, and the big picture didn't exist. Now, without sounding sappy about it or anything, there's a lot more of a band thing. Everybody has realized that in order for us to do the things that we want to do, we have to look at the bigger picture a lot more. That's how we have spent the whole last year since we started writing these songs in July of 1990.

When you wrote with James were you thinking of songs as instrumentals?

No. This definitely was the first time where I was very adamant about that from the word go. The vocals had to be part of it. Before, in too many cases, we'd write a song musically, and then whenever James would find the time, or he'd feel comfortable about it, he would start dealing with the vocals on his own. Sometimes we wouldn't even hear the vocals until we'd actually recorded the song in the studio. You'd sit there and go, 'Wait a minute, this is a great vocal line! We should have repeated that again later. We should have had this whole part repeated.' "For Whom the Bell Tolls" is the first song where I realized that. It was seven years ago when I realized if we had heard this song we could have made it better. To me, it's the verses and the vocal melody that carry the verses. If I had known how strong the vocals were when we were arranging the song and putting it together, I would have done my damndest to have more vocals in there. We started fiddling with it a little bit on *Justice*, but on this album I was adamant about treating the vocals as an integral part of the songwriting. Me and him would work at night. He'd go home, and the next afternoon he'd come up with five different vocal melodies, and we'd go through all of them and go, 'Which one of these fits the best?' We'd pick one and start writing the rest of the song when we had the vocal melody for the verse.

So on all the demos you have vocals?

Yeah. We have vocals, but not lyrics, so it's all him just going, "Na-na-na-na, ..."

Before this, the music was primary.

Absolutely. I don't know if James would agree with this, but it's not until this record where I feel the vocals have really fallen into place. When I look at Metallica's first four records, it's always the music and the lyrics, but the vocals are just there because they're supposed to be there. James might disagree.

James said the vocals were another instrument, rather than a vocal.

Yeah, and I think this time around, for various reasons, it's different. Bob Rock brought his singing to whole new levels. James feels a lot more confident as a singer. For these reasons, these songs

were written a lot more with the vocals in mind. It was one of the main things in the mixing. It was like, 'Give us vocals!'

You brought in Bob Rock. Why did you like him? From what records?

I'd have to say it was the first minute of the song, "Dr. Feelgood." The very first 16 bars of that song blew my head off. It sounds so full. Then you go back and listen to all the other stuff and you realize what this guy has done. Every band this guy gets involved with, he seems to bring things out of them that the other guys these bands have worked with didn't.

In the past you didn't want something brought out.

The initial step was that we wanted him to mix it. I'm sure you've heard about this famous phone call where I called Peter Mensch. I said, "Call Bob Rock and get him to mix the record." He calls back the next day and says, "Bob Rock wants to mix the record, and he also wants to produce it." I was laughing. I said, "Yeah, sure Pete." It sounded so foreign to me on that phone call that the only way I could react to it was to kind of laugh at it, or mock it. This was right at the top of the first inning, as far as songwriting stages go. After the new desires that we had in terms of writing and how excited we were about trying to condense the stuff, it was then like, 'Maybe we should think about this for a little while.' We had told ourselves subconsciously that this was the record where we would not be so stubborn about everything. When we did that, it became, 'Maybe we should at least talk to this guy and see what the story is.' So we flew up to Vancouver, and me and James sat down and talked to him, and both of us got really into it. We told him what we liked about our previous records. We told him what we didn't like. A key issue was when he told us that when he saw us live in Vancouver the year before, he didn't think that what we got across in the live situation came close to what we did on our records. That our records had never captured any of that spark or vibe that happens in a live situation. And when he said that, I started taking him seriously.

How do you interact with the band in the studio?

To be specific about it, I give Kirk feedback from the non-guitar players. That's who I represent when I sit in there with him. I don't know how it started, but it goes back to the first record, with *Kill 'Em All*. Kirk was gonna do the solos and James was hung over or writing lyrics or he wasn't interested, but from the word go on *Kill 'Em All*, when Kirk started doing his solos, James wasn't there, and I was. Me and Kirk formed this bond, and every album since then, we've always done his solos together with whoever was recording them. I don't know why James has not been a part of it, but I know why I'm there, and I know what I give Kirk. I give him the opinions and the ears of all the non-guitar players. I try to bring certain things out in his playing that are bits you catch onto that are catchy. I don't care if it's really technical or not, or if it's going to win him any awards in the magazines. I, personally, am not very keen on the new wave of American guitar playing, going up and down the neck and the hammer-ons and all the post-Eddie Van Halen stuff. From a guitar playing point of view, I'm much more into the European view, the Blackmores and the Schenkers. Obviously, I'm very happy that Kirk is, too. He has a lot of stuff prepared. We all have these 8-track Tascams, so we can take the tapes and go around to everybody's place. On this album, we'd put the tape in, and he would have the backing track and play seven different ways the solo could go. I'd tell him which ones I preferred, and he'd tell me what bits he really liked, and then we'd comp one together.

When you comp one together, is there any influence of being a drummer, or do you think it's just not being a guitar player?

It's probably 75:25 in favor of not being a guitar player. At the same time, what comes up a lot is places where I'll do accents, and I try to get him to play off of that. I may say, 'let it breathe while the accents speak,' and then play something else, which sets up a lot of dynamics within the solo. Accents and dynamics are very key words in how we work. It's something that we guard a lot, and I guard a lot. I'm a firm believer that you can make the overall picture sound better if everybody pays attention to what's already there.

More so on this record than in the past?

Definitely. Also on this record, one of the main things I found myself saying to Kirk, for the first time, was that on some of the solos he was playing too much in front of the band, and we had to pull him back. On "Sad But True," and "Enter Sandman," songs that have this groove thing going, it's was, 'Pull it back, man, take a valium.' Bob introduced this phrase that was really cool: 'Make it grease.' The name Billy Gibbons came up a lot when we were doing some of these songs. 'Pull it back.' 'Make it grease.' 'Billy Gibbons.' Me and Bob actually comped solos together. After a while, if Bob had a phone call, he would tell me, "Lars, comp this solo."

Where's Kirk during this?

Kirk didn't want to be part of the comping thing. He trusted my judgement. He trusts Bob Rock's judgement. He felt more comfortable leaving the room when the solo was being comped, and then coming in and listening to it with a fresh ear, and saying, 'Of those 14 bits, I don't like this and this.' Let me just say, there are places where what I offer is an opinion and advice. But, at the end of the day, it's his ass and it's his decision. There were a couple times when I said, 'I really disagree with you here, and I want you to know that I think you're making the wrong decision.' And then I'd just back off. It's just like nobody's gonna tell me how to play drums. Everybody can offer opinions, but at the end of the day, I have the final decisions for my drums.

Did you comp his earlier solos as well?

No, because we never used to comp before. This was the first time that we comped. This was the first time we did everything different. We comped vocals, we comped drums, we comped solos. I mean, the word "comp" never existed in our vocabulary. We used to just build solos. Here's the opening. That opening is great, now what's next? We would basically punch-in. That's how we always used to record with everything. Even the drums.

You would punch in drum parts?

I'd play until it got out of time, or I screwed up, and start up from that point. Flemming would punch-in 22 drum tracks. That's how we used to do it! That's why the performance on this record is so much looser. It's because everybody just goes for it. Nobody sits there and goes, "I have to be perfect," because they know they have 19 other tries. So everybody just loses himself in the track. Then you worry about your performance afterwards. You take all the good bits and you throw away all the less-good bits.

From a guitarist's point of view, any guitar can sound like anything. I'm assuming that almost any drums can sound like any other drums, and you end up working with people you like.

As far as my choice for drums, that's completely down to the fact that the people at Tama are incredibly cool to deal with. I like the fact that in 1984, when Metallica meant nothing, Tama gave me a drum kit for free, and stood by me and helped me. At the moment, I'm going with the Artstars for the new tour. For a long time, I was going through a period where I was infatuated by a big bottom. Then I started realizing that it's easier to dial in the bottom than it is to dial in the crack. I've always felt that there was a big bottom but I never had the attack and the crack that I was after. Sometimes when you dial that in, up between 6K and 12K, it sounds artificial. So I started talking to them more about ways to get that crack and they said, "Try our Artstar drums." I always had visions of their Artstar series as being the

ones jazz drummers used, but when I tried them, I fell for them.

Is that what you used for making the record?

I used a Gretsch kit on the record. The way the Gretsches sound is what turned me on to the Artstars. I told Tama, "I don't want to get a bad vibe going here, but I've always used Tamas in the studio on every record." One day, my close-confidante, my drum roadie, and Flemming and I were talking, and I said, 'We need more crack, and I'm not getting it from these Tama drums that I had before.' He said, 'Try some Gretsches,' and we tried some Gretsches. I called up and said, "Do you guys have a problem with this?" And they said, "No," so I rented a Gretsch kit for the record, and that Gretsch kit then turned me on to the Tama Artstar series.

Zildjian cymbals?

Always. To me, Zildjian *is* cymbals. That's the end of the story. I've been with them since '84, too, when we started looking for endorsements. I use different Zildjians in the studio. I use the A series in the studio, because they're a wee-bit crisper. But live, they have ones called the Brilliants, which have this kind of gloss that looks really good under lights.

Now, guitar players have 'old shoes' for guitars. Bassists keep them even longer. Drums?

I've had a Ludwig Black Beauty snare drum for about seven years. It's one of the old classic designs. I've used it on the last three records. It's never gone out live, and so here I am, ready to use this Black Beauty again on this record. We tune it up, and for some reason, in 1991, with the '91 Metallica outlook, it wasn't quite there. That had been like the old reliable. We never had to worry about snare drums, because of this thing. So we went shopping and we went through a lot of snare drums. I ended up using a Tama Bell Brass snare drum, which I can't even lift because it's so heavy.

Is the sound you're looking for the sound that's coming on tape, or is it the sound before they put the microphone to it?

No, when you hear it, you've got to treat it how it is in the control room, because that's the way to do it. But that's a very good question. Obviously, everything is related. When it sounds good out in the room, then you go in and listen to it in the control room, then you dial it in and make your final decision. So on this record, I used a Tama Bell Brass snare, a deep one, eight inches, and it's got the crack that punches you in the face. Then you dial in the bottom, and in the mixing, we had a bottomy sample for weight and depth.

Now you've got the 'Arnold Schwarzenegger' crack. It hits somebody and you hear the flesh, but behind it there's an extra padding going on.

Very good point. In the live situation, I use the Tama wooden snare drums, because they're really warm, and live is a whole different beast.

What about your drum sticks?

Regal Tip, 5B's. I've played Regal Tips since the first day I picked up a pair of drum sticks. It's been Regal Tips since day one. It's been Zildjians and Tama and Remo II skins. I have a relationship with these four companies that is rock-solid. The biggest arguments I have with my drum roadie is that he wants to change the pedals, because he thinks that one day in a live gig or in the middle of something important, they're gonna die. The pedals that I use have been the same two pedals since 1986. I have about 20 brand new ones, 'cause every year Tama sends me more of the new ones. They're called Pro Beats. I have 20 of them sitting in a box that have never been touched. I have these two pedals that are just like the ever-reliable. They feel great.

What specifically did you tell Bob Rock, when you told him what you liked and what you didn't like about your records?

I'm talking about the big picture. We liked some of the warmth of *Master of Puppets*, except maybe it was a little too wet. We thought *Justice* was a little too cold. There probably wasn't a lot about *Justice* that we liked that evening, which kind of annoys me. I hate when you read interviews with people and they kind of disown something they've done. I don't want to do that, because *Justice* has a lot of elements that are very, very unique, and I'm just as proud of that record as anything else we've done. It's just that in my current frame of mind, I can't find a lot of nice things to say about it, and I'm saying it bugs me, because I don't want to turn it into a *...And Justice for All* bashing session. Putting down the last record is kind of a cliche in interviews. I don't ever want that to come across.

But you can see the difference between these two records.

Oh yeah. So you ask, 'What are the things I was proud of with *Justice*?' I'm proud of the fact that we had a vision of what we wanted to do. We wrote all these really progressive songs. We wanted a really dry record. We wrote these songs around the drum kit and the guitar and when I walked out of the studio with *...And Justice for All* in my pocket, I was bouncing up and down and doing jumping-jacks and going, 'This is exactly what I wanted.' But that was 1988. By 1991, I had a different outlook.

PERFORMANCE NOTES

Continued from page 19

solid piece of music unto itself. The harmonized melody is played by three guitars, thirds apart, based on E Aeolian (E,F♯,G,A,B,C,D) with occasional use of D♯, making reference to E Harmonic minor. Gtr. IV plays two-note root-fifth chords in a simple rhythmic pattern; a variation on this figure is used for the interlude section. The song then moves into the heavy main theme, made up of shifting time signatures and harmonic ambiguity, with a line that relates to E Locrian (E,F,G,A,B♭,C,D) and E Phrygian (E,F,G,A,B,C,D). This is followed by the 6/4 rhythm figure that is elaborated on for the verse sections. Overall, this is a tune where you'll have to count carefully to follow all the time signature changes and shifts into double time.

The interlude serves as a 16-bar introduction to Kirk's solo, with two guitars playing a line in harmony of thirds and fourths, joined by a third guitar which adds a single-note pattern that follows the chord changes. This line is based on E Aeolian, as are the first three bars of the solo, moving into E Dorian for a bar, and then into E Lydian (E,F♯,G♯,A♯,B,C♯,D♯). Bars 7 and 8 feature a bizarre tapping riff that is thoroughly ambiguous harmonically, followed by four bars of harmony lines based essentially on E Dorian. In the last bar, Kirk plays an F♯7 arpeggio (A♯,F♯,E) in groups of sixteenth-note quintuplets. His second solo again shifts between E Dorian and E Aeolian, and is very compositional in nature. The solo is rounded out in the last eight bars with a fast hammer-and-pull lick played on the G string, followed by heavily-tremoloed natural harmonics.

THE UNFORGIVEN

Whereas many Metallica tunes move from subtle acoustic guitars into heavy electrics, this is a tune in which the dynamics shift back and forth throughout the tune. An acoustic guitar sets up the intro rhythm part, based on an Amsus2 arpeggio, over which a clean tone electric plays lines based on A Aeolian (A,B,C,D,E,F,G), with brief use of G♯, making reference to A Harmonic minor (A,B,C,D,E,F,G♯). This melody is essentially restated on the chorus section and the outro. For the single-note work within the verse rhythm part, the lines are based on A Dorian (A,B,C,D,E,F♯,G).

The interlude features a six-bar solo by Kirk, based on A Dorian and played with a clean tone, followed by a crushingly-heavy solo, also based on A Dorian and executed with clear articulation and rhythmic precision. His tone is mack-truck fat and is treated with slap-back and ambient delay.

MUSIC APPRECIATION

METALLICA

Illustration by Heath Miller

...And Justice for All

By Wolf Marshall

Heavy metal is a continually evolving artform. In the mid-1960s, high intensity, high decibel rock `n' roll was married to earthy blues to yield its earliest prototypes—captured in the sounds of the Yardbirds, Cream, the Jimi Hendrix Experience and the Jeff Beck Group. A move towards even heavier, harder rock, at the decade's end, created the climate necessary to produce the archetype heavy metal band, Led Zeppelin. Zep added the now familiar aspects of mysticism (in the fascination with the occult and supernatural) and ethnicity (in the use of Eastern/Asian modality and ancient Celtic/"Druidic" references in the instrumental-compositional vocabulary of Jimmy Page) to the growing metal idiom. Additionally, they introduced an unprecedented level of speed and power in performance, daring new orchestral forces (i.e. "the Guitar Army), unusual rhythmical twists, terraced dynamics (radical contrasts of volume and texture) and, most importantly, the crystallization of the modern hard rock/metal riff.

In the 1970s, heavy metal became codified in the work of Black Sabbath. Sabbath incorporated disturbing dissonances, Gothic horror overtones and still more sheer volume, power and largeness, to found the style known as Eurometal (along with the contributions of Deep Purple). The infamous root-fifth power chord now resounded as an undisputed fixture of modern metal music, and the new vocabulary was starting to coalesce—the Page riff concept becoming heavier, reordered and altered to reside in mostly minor tonal centers, ideal for the genre with their implicit brooding "Dungeons and Dragons" quality. These precepts, based on the hardy tradition of British hard rock, Led Zeppelin, Black Sabbath and the Eurometal school, spawned a second generation of heavy metal practitioners by the mid-1970s—Motorhead, Judas Priest, AC/DC, Scorpions and Rainbow.

In the late-'70s, a new wave of heavy metal emerged: Iron Maiden and Def Leppard representing one side of the Atlantic, and, in America, led by Van Halen and Randy Rhoads (Ozzy Osbourne's Blizzard of Ozz). Collectively, from those efforts came the perfecting of the guitar harmony sound and heavy rock guitar orchestration in general, the elevation of standards for physical technique on guitar—particularly in terms of bi-dextralism (two-handed playing) and virtuosic precision and velocity in soloing as well as more sophisticated harmonic and rhythmical practices employed in songwriting and arranging. In the works of the florid neo-classical metal movement (mid-'80s) as exemplified by Yngwie J. Malmsteen, speed metal (also called "thrash") attained greater public awareness and acceptance. Eschewing the overproduced glossiness and the trendy glam-rock trappings of the period, thrash returned to the basics of metal itself. It is rebellious, socially conscious, adventurous and energetic. Its impact strikes the listener in the face with its immediacy. It is the newest offspring of a proud and rich lineage.

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In 1988, the leading heavy metal band of the burgeoning thrash scene is unquestionably Metallica. Having taken metal into its next evolutionary epoch with 1986's *Master of Puppets*, their 1988 release, *...And Justice for All*, represents the most ambitious, complex and powerful work in the genre to date.

Metallica is notorious for creating some of the heaviest riffs found in metal music. The timbral sound of their riffs, like the nature of the melodies they choose, is unmistakable. Thundering power chords (made to sound even thicker by multi-track layering), galloping palm-mute bass notes and vicious rhythmic accents played ensemble are obvious aspects of Metallica's bone-crunching delivery and are heard throughout the album. The tonal relationships contained in a majority of their riffs ("Blackened": Rhy. Figs. 1 and 3; "...And Justice for All": Verse riff; "Eye of the Beholder": Intro riff and 12/8 figure; "Shortest Staw": Rhy. Figs. 1 and 2; "Harvester of Sorrow": Rhy. Fig. 1) are striking and unusual. Frequently, the dissonance of a tritone (♭5 or ♯4; in E: B♭ or A♯) is exploited for its expressive and emotional value. Since its early inception in pieces like "Black Sabbath" (*Black Sabbath*), it has appeared in countless forms, becoming a staple in heavy metal. Artists as diverse as Gary Moore ("Law of the Jungle"), Randy Rhoads ("Over the Mountain") and Anthrax ("A Skeleton in the Closet") have employed this characteristic dissonance into their repertoire. Metallica seems to have to have taken the tension-building effect of dissonance to new extremes in *...And Justice for All* in the application of the three most dissonant intervals possible in tonal music: the tritone, the minor 2nd and the major 7th (in E: B♭ or A♯, F and D♯ or E♭). Note how often these interval relationships appear as either chord structures over an E (tonic) pedal or within a riff melody. In view of the evocative and poignant lyrics, the use of these dissonances is not affected, but actually appropriate.

The music on the entire album is distinguished by its complexity. Tempo, mood, feel and textural changes abound in every track. There are radical fluctuations between half-time and double-time rhythms ("Blackened," "Dyers Eve," "The Frayed Ends of Sanity"), sections of extreme contrast in mood and tone juxtaposed within the same composition ("One," "Harvester of Sorrow"), and remarkable orchestral use of varied instrumental textures and layering ("...And Justice for All," "To Live Is to Die"). With regard to rhythm, Metallica's riffs are often accommodated by extra bars of 2/4, 3/4, 5/4 or 6/4, to form interesting units of time span, and some riffs ("Dyers Eve" intro in 4/4 & 3/4, or "...And Justice for All" outro in 6/4) are built specifically to function in unusual meter.

Concerning guitar orchestration in relation to form, Metallica displays a well-developed sense of balance, proportion and development. "To Live Is to Die" is a perfect example. Beginning with an acoustic guitar section in which a mezzo piano (moderately soft), quasi-Renaissance consort quality prevails (Rhy. Fig. 1), it builds to a loud, distortion-laden groove of power chords and chunky muting (Rhy. Fig. 2). Rhy. Fig. 3 is comprised of the palm-mute figure which gallops through power chords essentially derived from F♯ Phrygian (F♯,G,A,B,C♯,D,E). A Spanish moorish melody in octaves is introduced over the repetition of Rhy. Fig. 2. The first theme (over Rhy. Fig. 2) is essentially a chord outlining of the background F♯5, G5 and A5 (again the F♯ Phrygian mode). The guitar solo which follows includes Randy Rhoads-ish toggle-switch flicking (1st bar), F♯ minor Pentatonic (F♯,A,B,C♯,E) ideas (including single-note blues-flavored runs and doublestop bends, bars 2-17), bi-dextral tap-on arpeggios which spell out F♯ minor and G major (bars 19-21: over Rhy. Fig. 3) and a climax of tremolo picking in ascending scale form (bar 22: F♯ Locrian mode: F♯,G,A,B,C,D,E). A brief recap of the first theme leads to an interesting transition section in which the theme is played in 3/4 time, and then it sets up the second theme in A minor (3/4 time). This theme is stated by one guitar for eight bars and then harmonized in diatonic thirds for the second eight bars.

The composing, arranging and orchestrating concepts which are familiar trademarks of their unique style are influencing the evolution of modern rock, much as Led Zeppelin and Van Halen did the 1960s and 1970s.

A timbral and dynamic contrast of a clean-tone chordal part (Rhy. Fig. 4) recalls the opening mood, but is now played on electric guitar—a clear piece of re-orchestration. Again, this time after 32 measures, a solo guitar enters, building towards a harmony guitar recap of the second theme, played first in A minor and then continued through the modulation to B minor. The ensuing recited lyrics (over Rhy. Fig. 2) form an eight-bar section which is the only vocal portion of this piece. The coda includes a recap of the octave Spanish melody (from the intro) as well as both the first theme and Rhy. Fig. 2. The segue into "Dyers Eve" is a return of the opening acoustic texture acting as an instrumental bridge.

This type of complexity is rare in the metal genre, and is a telling example of why Metallica must be seen as an important band in the course of rock history. The composing, arranging and orchestrating concepts which are familiar trademarks of their unique style are influencing the evolution of modern rock, much as Led Zeppelin and Van Halen did the 1960s and 1970s.

A word about Kirk Hammett: As a guitarist, he is a blend of the traditional and the ultra-modern—gutsy and earthy on one hand, high-tech and bizarre on the other. His lines borrow equally from Chuck Berry, Jimi Hendrix, Michael Schenker (note the use of blues-based doublestops and Pentatonic blues scale melodies in his solos) as well as more sophisticated Eurometal influences like Uli Roth, Randy Rhoads and Ritchie Blackmore and the new "space rock" idiom represented by Steve Vai and Joe Satriani. Interestingly, Hammett was a pupil of Satriani's, and has obviously incorporated the theory and exotic scale/mode principles which are hallmarks of Joe's approach. As a case in point, consider the solo in "Shortest Straw" (see Example 4). Note the diversity of techniques and stylistic devices at work: artificial harmonics bent with the tremolo bar (bars 1 & 2), scalar sequences (E Dorian; bar 3) and open harmonics (bar 4), blues ideas (bars 5 & 6), pinch harmonics a la Billy Gibbons (bars 7 & 8) contrasted with florid Eurometal scale sequences a la Uli Roth (bars 9-12), chromaticism (bars 13 & 14), jazz-inspired tritone arpeggios—reminiscent of a be-bopish sax phrase—of juxtaposed E minor and B♭ major triads (bars 15 & 16) and chordal outlining of triad arpeggios (a la Randy Rhoads in "Mr. Crowley") on F♯ major, G major, E major and A major, which form a neo-classic modulating sequence (bars 17-20) as a climax. The closing bars of the solo are, contrastingly, song-like—arranged in simple, singable phrases employing elements of contour, rhythmic imitation and melodic sequence. Also on *...And Justice for All*, notice the incorporation of the Phrygian dominant scale in the guitar solo of "Eye of the Beholder" (bars 3-8: F♯,G,A♯,B,C♯,D,E). This is also a favorite scale source for Joe Satriani ("Surfing with the Alien" guitar solo, for example).

Metallica—Hammett, Hetfield, Ulrich and Newsted—have amended the constitution of heavy metal; "rad"-ified not by parliamentary procedure, but by the voice of the people. And to the young public for which they stand...one generation, into rock, indivisible, with volume *...And Justice for All*.

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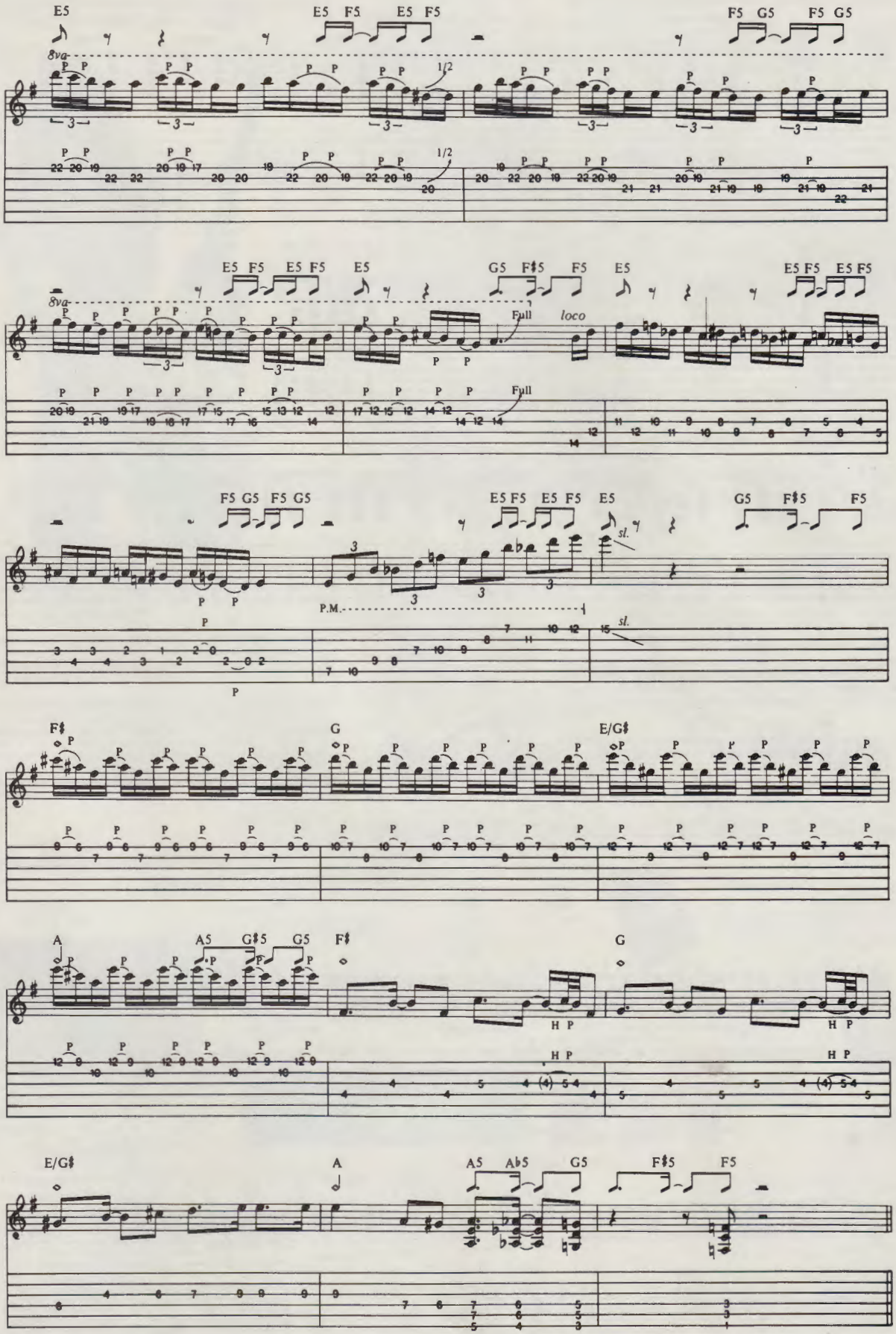

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MUSIC APPRECIATION
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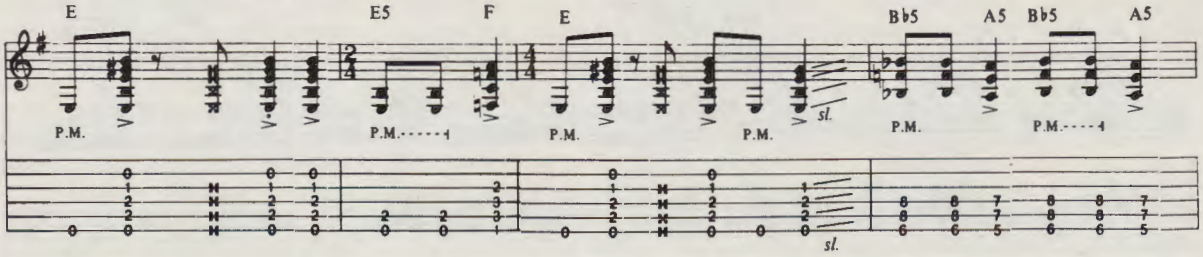
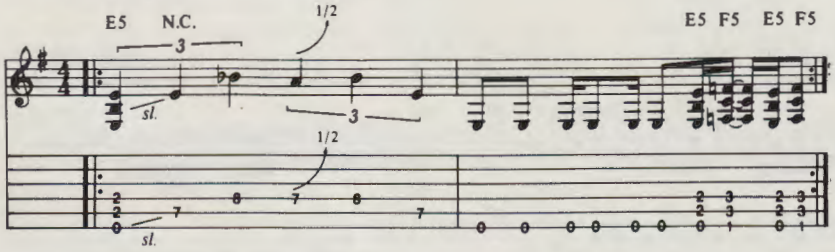
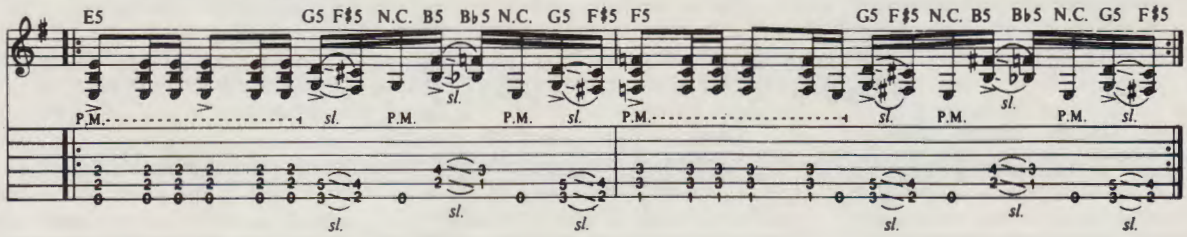
Ex. 1 ". . . And Justice for All" (Verse Riff)



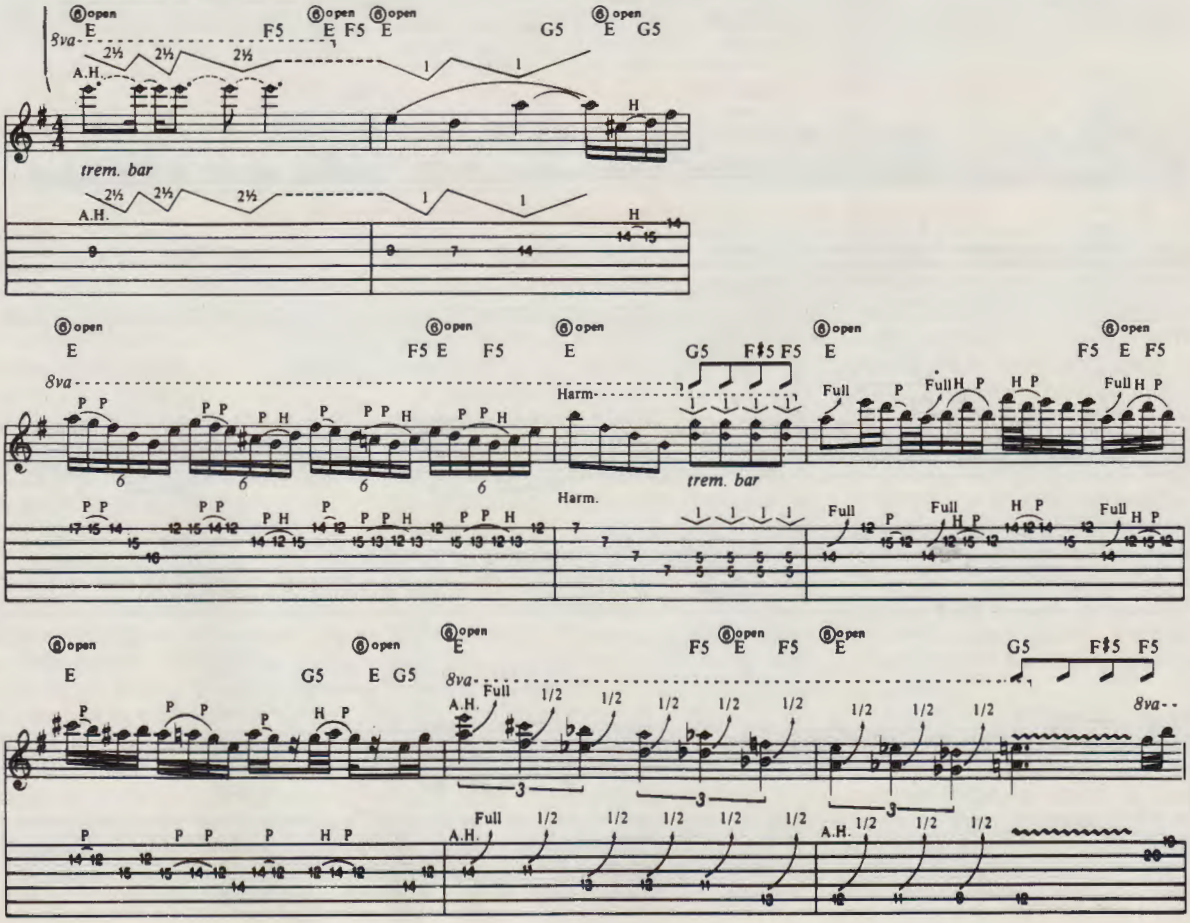
Ex. 2 "The Shortest Straw" (Intro, bars 29-32)



Ex. 3 "Harvester of Sorrow" (Chorus Riff)



Ex. 4 "The Shortest Straw" (Solo)



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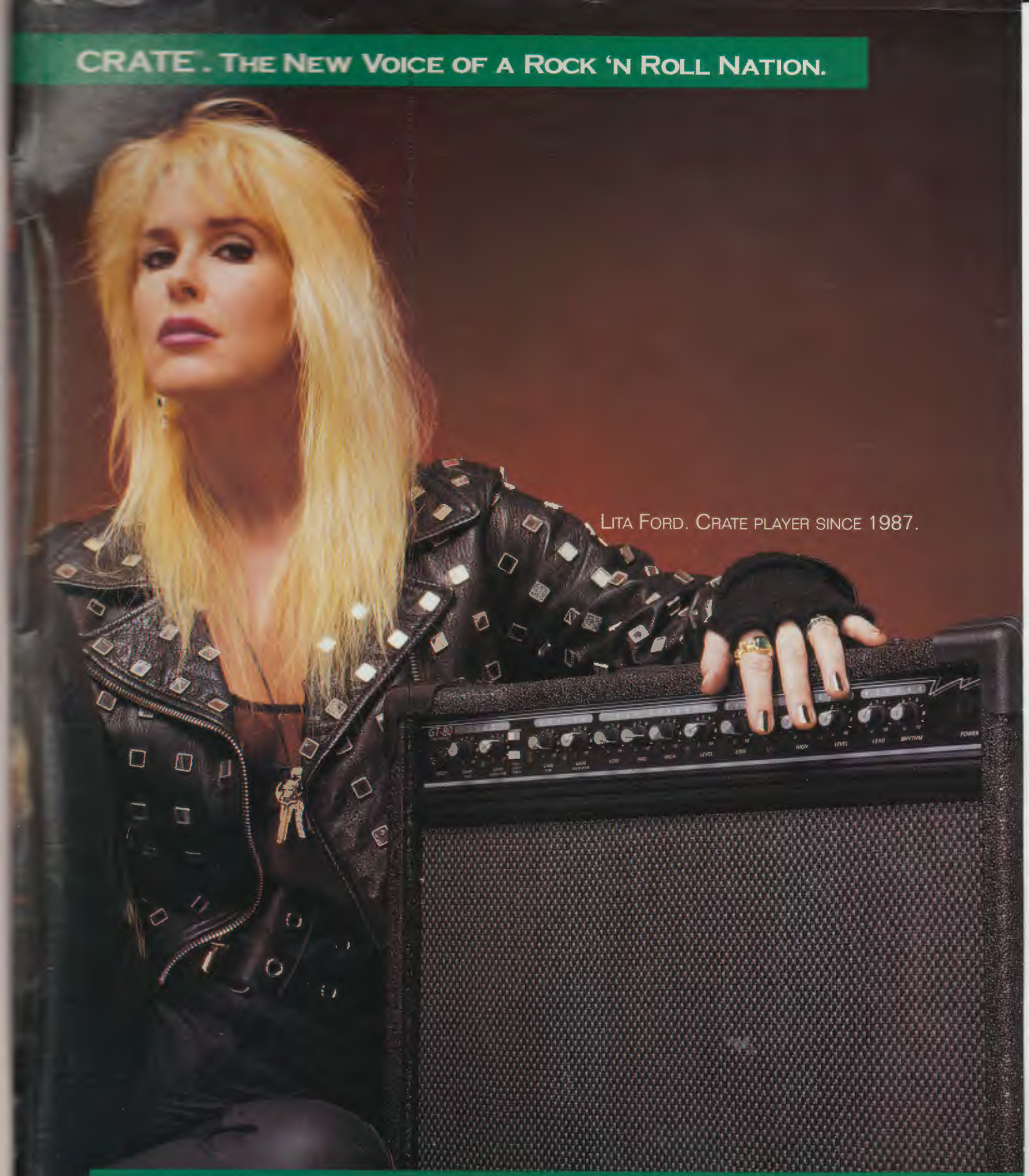

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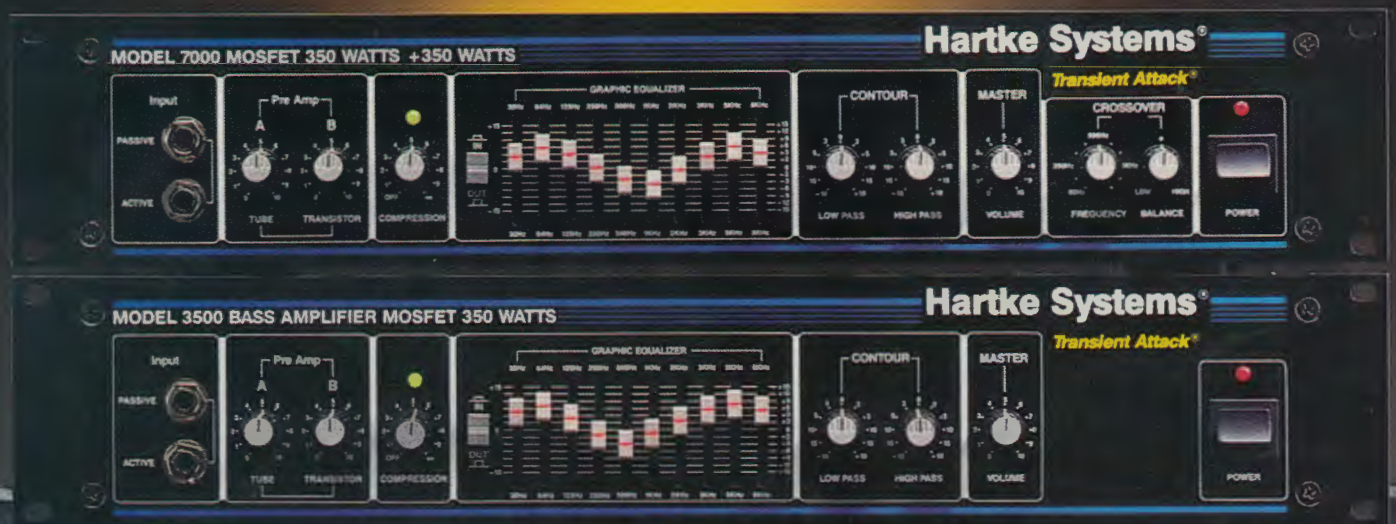

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